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## SYMPHONY MEN ASK LIVING WAGE FROM ORCHESTRAS

**Solution of Salary Increase Is Amicably Sought—Request for Increase Not Ultimatum Preceding Strike—Ask for Discussion Before Renewal of Contracts—Present Incomes Insufficient—"Musical America" Opens Inquiry Into Question**

THE request of New York symphony players for an increase of \$25 a week is not an ultimatum to be followed by a strike, as the first reports suggested, but is a prelude to the discussion of salary increases which must come up before the renewal of the union's contracts with the orchestra in the fall.

Proposals so far have been made only to the Philharmonic Orchestra and the orchestra of the Metropolitan Opera House.

A discussion of terms with the New York Symphony has been postponed until the return of the orchestra from its Havana tour, for which it left on Monday, Jan. 26.

No formal demands were made by the officials of the Associated Musicians of New York, Local 802 of the American Federation of Musicians, who met in conference with Arthur Judson and D. Edward Porter of the management of the Philharmonic Orchestra. Edward Canavan, chairman of the board of directors of the union, said that a series of similar conferences would be held between the union and the orchestra managements in an attempt to come to an amicable arrangement of the difficulties before Sept. 1, when the new contracts will be signed.

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## BOSTON THROWS TO HEAR CHICAGO FORCES

**"Aida" Opens Fortnight's Season Before a Brilliant Assemblage**

BOSTON, Jan. 27.—The gala opening of the Chicago Civic Opera Company's series at the Boston Opera House in "Aida" last evening assembled a great company of music-lovers. The performance was the first of sixteen to be given by the organization in this city.

The audience was the largest gathered here recently for an opera performance, and called to mind the old days of the Boston Opera Company. The house presented a brilliant sight when the curtain rose on the first act.

The Verdi work was sung by a splendid cast. Rosa Raisa in the title rôle gave a performance of much power and vocal beauty. Charles Marshall as Radames captivated his auditors by his large, ringing tones and manly bearing. Nor were admirers wanting for the voice and art of Cyrena Van Gordon, the bril-

## Deficit Reaching \$400,000 Revealed at Close of Chicago Civic Opera Season

CHICAGO, Jan. 26.—With the largest deficit in its history, amounting for the year just concluded to \$400,000, or 80 per cent of the total guaranty of \$500,000 pledged by the 2200 backers of the institution, the Chicago Civic Opera Company ended its local season of eleven and a half weeks at the Auditorium Saturday night, and left immediately for Boston to open a two-

weeks' engagement there tonight. Washington, Baltimore, Pittsburgh, Cleveland, Chattanooga, Memphis, Dallas, Tulsa, St. Louis, Cincinnati and Milwaukee will then be visited. The tour will end March 15, after a total of 52 performances and a journey of 5000 miles.

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Photo by Hutchinson, Chicago

GITTA GRADOVA

American Pianist, Who Has Demonstrated Her Fitness to Occupy a Place Among the Foremost Pianists of the Younger Generation, Since Her Début Two Years Ago. She Has Done All Her Study in This Country. (See Page 37)

liant Amneris of the evening. Other good singers in the cast were Alexander Kipnis and Cesare Formichi. The orchestral performance was a rousing one at the capable hands of Roberto Moranzoni.

The repertoire to be given during the Boston visit includes eight Italian, six French, one German and one Russian opera. The company arrived in a huge special train of more than twenty cars, including the Pullmans for the artists and technical staff and the cars

for scenery and general equipment. The other operas scheduled to be given in Boston were: Jan. 27, "Louise"; Jan. 28, matinée, "Boris," evening, "Bohème"; Jan. 29, "Tannhäuser"; Jan. 30, "Carmen"; Jan. 31, matinée, "Romeo," evening, "Tosca"; Feb. 2, "Faust"; Feb. 3, "Thais"; Feb. 4, matinée, "Madama Butterfly," evening, "Rigoletto"; Feb. 5, "L'Amore dei Tre Re"; Feb. 6, "Barber of Seville"; Feb. 7, matinée, "Pelléas et Mélisande," evening, "Jewels of the Madonna."

## BIG NORTH SHORE EVENT WILL HAVE BRILLIANT STARS

**Carl D. Kinsey, Manager, Concludes Arrangements With Leading Artists for Appearances at Annual Evanston, Ill., Festival—Series Fixed for Last Week in May—Prize for Orchestral Work by American Will Be Feature**

PLANS for the North Shore Festival of 1925 were completed this week by Carl D. Kinsey, manager, who visited New York to make final arrangements with the artists. As usual, the big event will be held in the gymnasium of Northwestern University, Evanston, Ill., and the dates fixed are May 25, 26, 27, 28, 29 and 30.

"I have secured the services of fifteen fine artists," Mr. Kinsey stated last week. "These include Florence Macbeth, soprano of the Chicago Opera; Marie Sundelius, soprano of the Metropolitan; Elliott Shaw, bass; Theo Karle, tenor; William Gustafson, bass of the Metropolitan; Gladys Swarthout, contralto of the Chicago Opera; Ernest Davis, tenor; Vittorio Trevisan, bass of the Chicago Opera; Rosa Ponselle, soprano of the Metropolitan; Tamaki Miura, soprano of the San Carlo Opera; Lawrence Tibbett, baritone of the Metropolitan; Tito Schipa, tenor of the Chicago Opera; Mario Chamlee, tenor of the Metropolitan, and Percy Grainger, pianist."

Mr. Kinsey has also booked the entire Chicago Symphony, Frederick Stock, conductor. Peter Lutkin will again be the musical director of the festival. Percy Grainger and Charles M. Loeffler will be the guest conductors of the festival and Osbourne McConathy, associate conductor. Charles Spofford is president of the Festival Association.

Haydn's "Creation" will open the proceedings on the Monday night, when the

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## ATLANTA SUBSCRIBES \$50,000 FOR OPERA

**Municipal Association Formed and Annual Summer Season Projected**

ATLANTA, GA., Jan. 24.—Fifty thousand dollars were subscribed in less than thirty minutes for the formation of the Municipal Opera Association of Atlanta at a meeting attended by more than 100 music enthusiasts in the Atlanta Biltmore Hotel on the evening of Jan. 21.

The subscription of \$50,000 worth of stock assures the success of the venture, and Atlanta will have its municipal opera as a regular event, beginning next summer.

The formation of the Municipal Opera Association of Atlanta marks a great forward step in the musical advance of the South.

Seats will be sold for prices ranging from fifty cents up to \$2, thus giving

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## AMERICAN WORKS TO BE PLAYED AT VENICE FESTIVAL

cores by Henry Eichheim, Carl Ruggles and Louis T. Gruenberg Accepted by International Society for Contemporary Music—Three Concerts in Prague in May—Five Venice Programs to be Given in September



WITH the exception of the dates of the concerts in Vienna, complete details have been received of the programs to be given this year at the Venice and Prague festivals of the International Society for Contemporary Music. Four American works are to be given. These are:

Henry Eichheim's "Nocturnal Impressions of Peking" and "Korean Sketch," both for chamber orchestra; a work for six trumpets by Carl Ruggles entitled "Angels," and a symphonic tone poem for small orchestra, entitled "Daniel Jazz," by Louis T. Gruenberg. These works are to be given in Venice during the International Society's concerts there early in September. The exact dates will be announced later.

The jury which met at Winterthur consisted of Alfredo Cassella, Egon Wellesz, and Vaclav Talich.

The complete programs of these concerts are as follows: First concert: String Quartet, Edwin Schulhoff; "L'Horizon Chimérique," for voice and piano, Gabriel Fauré; Duet for violin and cello, Hans Eisler; Two works for chamber orchestra, Henry Eichheim; "Jazzband," for violin and piano, Wilhelm Grosz; "Epigrammas Ironiques Sentimentales," "Historieta," No. 5, Heitor Villa-Lobos; Chamber Music No. II for twelve solo instruments and piano obbligato, Op. 36, No. 1, Paul Hindemith.

Second concert: Sonata for piano and cello, Caspar Cassado; Three Preludes, Op. 15, for piano, Samuel Feinberg; Sonata for violin alone, Zoltan Szekely; Five pieces for string quartet from Op. 26, Max Butting; Three songs, Ladislav Vyzvayek; String Quartet, Leos Janacek.

Third Concert: String Quartet, Op. 16, Erich Wolfgang Korngold; Two movements for two flutes, clarinet and

bassoon, Jacques Ibert; Sonata for cello and piano, Arthur Honegger; "Joueurs de Flute," four pieces for flute and piano, Op. 27, Albert Roussel; Tzigane for violin and piano, Maurice Ravel; Sonata for piano, oboe, clarinet and bassoon, Vittorio Rieti.

Fourth concert: String Quartet, Mario Labroca; Sonata for piano, Arthur Schnabel; "Merciless Beauty," three rondels for voice with accompaniment of two violins and cello, R. Vaughan Williams; Serenade, Op. 24, Arnold Schönberg.

Fifth concert: String Quartet, Karol Szymanowski; "Le Stagione Italiche," G. Francesco Malipiero; "Angels," for six trumpets, Carl Ruggles; Sonata for piano, Igor Stravinsky; "Daniel Jazz," for voice and small orchestra, Louis T. Gruenberg. The last named piece is a

musical setting of a poem by Vachel Lindsay.

The three Prague concerts, all for orchestra, are to be given on May 15, 17 and 19. The programs are:

First concert: "Berceuse Elegiaque," Busoni; Five pieces for chamber orchestra, Op. 33, Ernst Toch; "Tempo di Ballo," Roland Manuel; Two pieces for piano and orchestra, Rudolf Reti; Orchestra suite from the "Ballet L'Arche de Noe," Vittorio Rieti; "Partits," Paul Adadeus Fisk; "Daemon," a symphonic poem, Rudolf Karel.

Second concert: Concerto Grosso for double orchestra, Heinrich Kaminski; Six orchestra pieces, Gyorgy Kosa; "Parting," a symphonic poem, Fedilio Finke; "Half Time," Bohuslav Martinu; "Pastoral" Symphony, R. Vaughan Williams. Third concert: Concerto

Grosso No. 2, Ernst Krenek; Variations without theme for piano and orchestra, G. Francesco Malipiero; "Toman and the Woodnymph," a symphonic poem, Vitoslav Navak; Symphonic fragments from the drama "Proteus," Darius Milhaud; Symphonies for wind instruments, Igor Stravinsky; Dance Suite, Bela Bartok.

The International Society for Contemporary Music was organized informally at Salzburg in 1921. It became a corporate society the following year, and held its first Salzburg chamber music festival in 1922, when the American work played was by Leo Sowerby, at that time living at the American Academy at Rome. The American Section was organized in the spring of 1923 with the following officers and directors: O. G. Sonneck, president; John Alden Carpenter and Lewis M. Isaacs, vice-presidents; William Burnet Tuthill, secretary and treasurer; John Alden Carpenter, Chalmers Clifton, Eva Gauthier, Edward Burlingame Hill, Lewis M. Isaacs, Mrs. A. M. Reis, O. G. Sonneck, Albert Stoessel, W. B. T. Thill and Emerson Whithorne, directors. A music committee headed by Chalmers Clifton sent a quartet by Loeffler, Whithorne's "New York Days and Nights," a trio by Morris, "Chinese Songs" by Griffes and piano works by Gruenberg to the International Jury meeting at Zurich, and from these Whithorne's pieces were selected and performed at the Salzburg festival of 1923.

The officers and members of the music committee of the American Section refused to take action, make a musical selection, or send music to the International Jury in 1924 because the board of directors of the parent organization had adopted a ruling that any composer might send his work direct to the International Jury, thus nullifying the work of the American Section, which could see no reason or object for its continued existence. At the annual meeting of this section in the spring of 1924 it was proposed to disband. This proposal was not approved.

Emerson Whithorne was elected president; Frank Patterson, vice-president; William B. Tuthill, secretary and treasurer.

The directors are John Alden Carpenter, Carl Engel, Edward Burlingame Hill, Mrs. George Harris, Mrs. Arthur M. Reis, Alfred Human, Leo Sowerby and Carlos Salzedo.

A vigorous protest was made against

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## Carl D. Kinsey Books Brilliant Artists for Annual North Shore Music Festival

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regular festival chorus of 600 will be augmented to 1000. Florence Macbeth, Arthur Kraft and Elliott Shaw will be the soloists and the Chicago Symphony will participate. Mr. Lutkin will conduct.

"Tuesday evening will be what we call the 'First Artists' Night," said Mr. Kinsey. Rosa Ponselle and Lawrence Tibbett will appear, each giving two arias and a duet, interspersed with orchestral numbers by the Chicago Symphony. Tamaki Miura and Mario Chamlee will be the soloists on Wednesday night. Besides their individual arias they will present a duet from the first act of "Madama Butterfly." Horatio Parker's "Saint Christopher" has been chosen for the Thursday night program. The festival chorus of 600 will be assisted by Marie Sundelius, Theo Karle, William Gustafson, and the Chicago Symphony, and Peter Lutkin will conduct. We have not yet decided upon the baritone for this evening."

Friday night will be the night of the festival, according to Mr. Kinsey. "Five orchestral compositions, chosen from the eighty-four submitted for the annual contest, will be played by the Chicago Symphony, with Mr. Stock conducting. From these five works, one will be selected by the judges, who will be Percy Grainger, Charles M. Loeffler and Richard Hageman, and a cash prize of \$1,000 will be awarded to the winner by the Festival Association."

The young people's matinee on Saturday afternoon will introduce a children's chorus of 1500 voices in "Martha." Soloists will be Florence Macbeth as Martha, Gladys Swarthout as Nancy, Ernest Davis as Lionel, and Vittorio Trevisan as Tristan. The Chicago Sym-



Carl D. Kinsey, Manager of the North Shore Festival and Manager and Treasurer of the Chicago Musical College, from an Impression by Soriano

phony will be conducted by Osbourne McConathy.

On the final night Tito Schipa will share the program with Percy Grainger. Mr. Schipa will give two arias and Mr. Grainger will give a piano number with orchestra. Then the prize composition will be played by the Chicago Symphony, Frederick Stock conducting.

Mr. Kinsey, one of the founders of the festival, has managed it since its inauguration sixteen years ago. He is one of the most active figures in Chicago's musical life, holding the important joint office of treasurer and manager of the Chicago Musical College, of which Felix Barowski is president. He became associated with the college as manager after looking after the affairs of the Chicago Apollo Club for ten years and managing many local concerts and recitals. Withal he has found time to become a thirty-second degree Mason, a Shriner and a member of the South Shore and Skokie Country Clubs. Eight years ago he organized the Summer Master School, in connection with the Chicago Musical College.

He was born in Fort Wayne, Ind., lived in Lafayette, and came to Chicago when he was eighteen years old to study piano, organ and composition. "I became organist in a church, but I was not satisfied with one occupation. I soon multiplied my activities. I enjoy them all and have been watching the development of the North Shore Festival with especial interest for sixteen years. The gross receipts of the first year were \$10,000 and last year they were \$50,000. Eighty per cent of the seats for the 1925 festival have been sold already and it will not be very long before people will have to buy standing room. In spite of this, we barely make expenses, but it is worth it. Its artistic and cultural value far outweigh any monetary consideration and as long as the interest of the people continues, so will the festival association."

H. M. M.

## FORTUNE GALLO WILL GIVE NATIVE OPERA

Announces All-American Plan  
to Present "Alglala" on  
Tour Next Season

Announcement comes from the offices of Fortune Gallo that Mr. Gallo is planning to organize an All-American Opera Company for next season to present the new American opera "Alglala," which was produced last spring in Akron and Cleveland with great success. It was written by the young Akron composer, Francesco De Leone, the text being by the well-known baritone, Cecil Fanning.

At the premiere of the opera in Akron many prominent club women, critics and musicians were present from all over the country. The principal rôles were sustained by Edward Johnson, Mabel Garrison, Francis Sadler and Cecil Fanning. A local chorus was trained for the occasion and the orchestra recruited from among the members of the Cleveland Orchestra.

Mr. Gallo has been induced to undertake the presentation of this American opera through the urgent solicitation of the Federation of Music Clubs, and many of the most prominent workers in that organization, among whom are Mrs. John F. Lyons, Mrs. Edgar Stillman-Kelley and Mrs. Frank Seiberling, who have worked untiringly for the advancement of the American composer.

Mr. Gallo will form a special company for this work entirely separate from his

San Carlo forces, comprising not less than fifty persons, including an orchestra and double cast of well-known American artists. The opera will be elaborately staged, carrying full electric equipment, and technical staff. Whether other works of American composers will be added will depend upon the reception this first presentation receives.

Mr. Gallo is frankly announcing that he is putting this proposition squarely up to the music clubs and local managers for their support, without which he says he can not afford to risk the tremendous cost of the venture. He feels that he is affording an opportunity to demonstrate their good faith in their desire to foster American opera and encourage American composers and singers.

He has assured the clubs that he will keep the cost of this attraction within the reach of clubs at a price no greater than that which they have been accustomed to pay for first-class single artists, in order that a performance of "Alglala" may be included in their concert courses. The length of the tour and the territory covered will depend entirely upon the response which Mr. Gallo receives.

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## LEGINSKA VANISHES; HER AUDIENCE WAITS

2,000 In Carnegie Hall Are  
Told of Disappearance—  
Police Hunt Futile

Ethel Leginska, pianist, disappeared on her way to Carnegie Hall on the evening of Jan. 26, when she was scheduled to give a Chopin-Liszt program. Lucile Oliver, her secretary, notified the police immediately, but up to the time *MUSICAL AMERICA* went to press, no trace had been found of Miss Leginska, according to Fitzhugh Haensel, of Haensel & Jones, her managers.

Mieczyslaw Münz, Polish pianist, who was in the audience, substituted for Miss Leginska in Carnegie Hall, giving several Chopin numbers and a Beethoven Sonata.

Miss Leginska is about thirty-seven years of age, of short and thin stature, large grey eyes and dark brown bobbed hair. She was born in England and changed her family name of Legins to Leginska for her musical career. She is the former wife of Emerson Whithorne, the American composer. Recently she augmented her activities as pianist and composer by conducting the New York Symphony in a concert in Carnegie Hall.

Miss Oliver reports that Miss Leginska wore an evening gown, caracul coat, black patent leather pumps, but no hat. She left both purse and door-key, according to Mrs. John Gordon, from whom the pianist rents her studio at 313 West Twenty-seventh Street, New York.

On Wednesday morning it was reported that Miss Leginska had been in communication with Mme. Margaret Taglione, mother of Evelione Taglione, pianist and a well-known Leginska pupil, and might be at her New York apartment. However, this story and a dozen similar reports were discovered to be without foundation.



# Overcoming the Persistent Horror of Stage-Fright



Photo No. 2 by White Studio; No. 3 by Lassalle; No. 4, © Mishkin; No. 5, © E. F. Foley; No. 6 by Nicholas Muray; No. 7, © Mishkin.

## SINGERS AND INSTRUMENTALISTS ANALYZE PLATFORM NERVOUSNESS

1, Dusolina Giannini, Soprano; 2, Mischa Levitzki, Pianist; 3, Marguerite D'Alvarez, Contralto; 4, Jeanne Gordon, Contralto; 5, Arthur Hartmann, Violinist; 6, Sophie Braslau, Contralto, and 7, Mario Chamlee, Tenor, Tell of Their Experiences in Stage-Fright

**S**TAGE-FRIGHT, it seems, is a universal talent. The little debutante from Main Street has it and so has Paderewski. There is a suspense in the air before a concert that is breath-taking. Even when the excitement is all back-stage and the house out front is calm, or perhaps especially then, the tension is terrifying. For a timid violinist at his first concert to be panic-stricken is natural, you say, but why should Fritz Kreisler be frightened? A first concert, or perhaps even a second, is epoch-making to the new artist, but what does a concert more or less mean to Mischa Levitzki or Marguerite D'Alvarez? They give one concert after another. Surely they cannot go through that agony every time.

They do, they say, and moreover they claim that stage-fright, instead of disappearing with experience, increases as the artist becomes more famous and more popular. But, they

say, and dozens of other artists of equal standing support their statement, stage-fright may be unpleasant, but it is not disastrous.

"You never can really overcome stage-fright," Mischa Levitzki, pianist, says, "but you can prevent your audience from knowing that you have it. It is, of course, as much a matter of mental control as physical. Stage-fright is a state of mind rather than a physical fear. Everyone has it, that is, every sensitive person, and artists are supposed to be sensitive. He who has such poise and calm that he can walk out on the stage unafraid is usually complacent and self-satisfied. That is not the stuff of which great artists are made."

"The terrible part about stage-fright is that instead of disappearing as you become accustomed to playing in public, it grows worse. The most nervous artists are usually the most experienced ones. As you gain prestige, you see, you have so much more to lose if you blunder. You have a reputation to maintain and you have set a standard for yourself which you cannot lower. Fritz Kreisler and Paderewski have the reputation of being the two artists who suffer most from stage-fright, and certainly they have nothing to be nervous about."

For debutants, however, Mischa Levitzki believes that there are several ways

of bolstering up self-confidence. "A debut," he says, "is obviously a terrible ordeal. I remember mine, in Germany, when I was sixteen. My foot trembled on the pedal and I skipped a page and a half of a Bach Fugue. I am still nervous, but I find that if I follow a certain routine before the concert it relieves the tension."

### A Few Don'ts

"The first thing I would say to young artists is 'Don't rush,' and the second is 'Don't sit around waiting.' Don't get to the hall a half an hour before, so that you can suffer the tortures of the damned before the concert begins, or at the last minute so that you throw down your hat and coat and rush on the stage breathless, but a little before the scheduled time so that you will be ready the minute you are called. Don't let people come to shake your hand and congratulate you before the concert. There is time enough for that afterward, and, above all, take your work seriously, but don't take yourself too seriously. A first concert is not a matter of life and death."

"The most important thing in keeping your self-possession is to forget your audience and play for yourself. When you walk out on the stage, look at the piano and walk straight over to it. Don't try to find your friends in the hall. It is fatal. When you finally do sit down—

it always seems like years—don't bang. Young pianists, who have no idea of the volume of tone you can produce in Aeolian Hall, play their loudest and think they are playing their best. If you feel that you are going to bang from sheer nervous tension, play a few chords before you begin. It will quiet the audience and your nerves. For the rest, there is really nothing to do but hope that you don't look as scared to death as you feel."

### Accidents Will Happen

"Stepping out in front of an audience is the most ghastly experience imaginable," declares Marguerite D'Alvarez, contralto. "You feel as though the end of the world had come; and no matter how many concerts you give, each time you walk out on the stage you get the same feeling of absolute futility. It is as though you had a casket of jewels not your own which you had to carry over to the far green fields. But between you and your goal is slimy water and you must swim through it, holding the casket above the mud, until you reach the other side. The uncanny part of it is that you always come through. Each moment you feel as though it were the end. You make a ghastly mistake, the sort of thing that otherwise you can

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# "Dinorah" Revival Recalls Music of Eighteen-Fifties

Meyerbeer's Pastoral Opera Given at Metropolitan With Galli-Curci in Title Rôle—Tuneful Old Score Heard for First Time in This Opera House Since 1892—Cast Includes De Luca and Tokatyan, with Papi as Conductor

MAD, in that sweetly bucolic fashion which so enamored romance-makers in the middle of the last century, the lyrical heroine of Meyerbeer's "Dinorah" danced with her shadow and pursued her goat on and off the stage of the Metropolitan Thursday night, for the first time in this opera house since 1892. Now that the old work is in the repertoire again, a moratorium should forthwith be declared with respect to all the obvious witticisms about its most innocent participant. Nothing in the opera is really the goat's fault.

Moreover, it is altogether probable that a considerable number of those who were utterly convinced that nothing Meyerbeer ever wrote could possibly be worth hearing, much less "Dinorah," came away from the Metropolitan revival pondering on the futility of fixed and sweeping judgments. The tinkle of this music of the eighteen-fifties will never electrify our modern world, but this performance demonstrated that when given with sufficient artistry it can afford a considerable measure of pleasure for even the hyper-sophisticated ears of 1925, and that it does supply an evening of enjoyable entertainment for the considerable army of opera-goers who are more interested in what they regard as good singing than in the aesthetic values of the music sung.

The Metropolitan's revival doubtless was undertaken to cast Amelita Galli-Curci in a part that, under other auspices, came to be regarded as her most fortunate one. It afforded opportunity, also, for two other gifted members of the company, Giuseppe de Luca and Armand Tokatyan, to make use of their respective talents in old-fashioned *bel canto* and lyrical comedy.

The record shows that the opera was first given in Paris in 1859, and in America in 1864. It was prominent in Colonel Mapleson's Academy of Music repertoire, and it served to enhance mildly the fame of Marie Van Zandt and Jean Lassalle when the Metropolitan mounted it in 1892. Oscar Hammerstein gave it a whirl for the sake of Luisa Tetrazzini in 1907, and on Jan. 18, 1918, Mme. Galli-Curci made her New York debut in it at the Lexington, when the Chicago Company first brought her to Gotham as their newest and most sensational luminary. It was given in New York by the Chicagoans on two or three other occasions with the same star, the last time in February, 1920. Last season it was credited with being the cause of the rupture between the soprano and the middle-western organization, which can be construed as indicating that it is still capable of making operatic history.

The cast given "Dinorah" by General Manager Giulio Gatti-Casazza for the revival follows:

Hoël.....Giuseppe De Luca  
Corentino.....Armand Tokatyan  
Dinorah.....Amelita Galli-Curci  
Huntsman.....Louis D'Angelo  
Harvester.....Max Altglass  
Two Goatherds,  
Charlotte Ryan, Merle Alcock  
Conductor, Gennaro Papi

The stage was under the direction of Samuel Thewman. The settings, newly painted, were from Rovescali in Milan.

The story of "Dinorah," as devised by the librettists Barbier and Carré, busy booksmiths both, will be found in any of the many collections of operatic plots and need not be related anew here. Its insipidity and incredulity are such as to cause a present-day opera-goer to marvel that his antecessors of three-



Photo Lumiere

Amelita Galli-Curci as "Dinorah" in the Metropolitan's Revival of the Meyerbeer Opera

quarters of a century ago could actually have taken such a tale seriously.

Today, however, there is no need to look at the story in this light. There is something of charm in its naïveté, its quality of being utterly and hopelessly old-fashioned. Certainly no one can expect the thrill of realism when the bridge over which *Dinorah's* goat has just passed is swept away the instant she puts a foot on it, plunging her into the flood. But the opera has to have incidents of some kind, along with its solos, trios, quartets and choruses, and one of them might as well be this. The cold bath restores *Dinorah's* reason and reunites her to the treasure-hunting Hoël. There is religious and secular rejoicing and a touch of Breton pageantry. Why not? It all serves vaguely to explain the attractive title the librettists gave their work in French—"The Pardon of Ploërmal"—"Ploërmal" being the spot where reason returns and where love is crowned, and where the Breton peasant folk parade. Again, one asks, why not?

Musically, "Dinorah" had dwindled through its years of comparative desuetude to the soprano "Shadow Song"—"Ombra leggiera"—and the baritone air of the last act, "Sei vendicata assai," but now that the score has been restored to currency at the Metropolitan, other portions of it are likely to be listened to with at least as much enjoyment as the old tunes of a half dozen other operas that might be named. Thursday night's audience gave indications of taking pleasure in the overture, with its recurring retroscena chorus, "Santa Maria," and its several pronounced Meyerbeerian melodies. It took note of *Dinorah's* sweetly obsolescent lullaby in the first act, in which the goat is the object of her lyrical affection; of the terzet against the storm, of *Corentino's* tuneful fright, of *Hoël's* several solos; of the villatic chorus which opens the second act, and of the once-famous "Chant du Chasseur," besides the sufficiently popular "Shadow Song." Nor was it necessary, once the right perspective had been acquired, to think of this music in terms of "Götterdämmerung."

Mme. Galli-Curci achieved the titular part with an attractive quality of artlessness, trotting about as ingeniously as the goat which the Metropolitan was required to add to its stage menagerie. If she had been more consistently on pitch her singing would have been everything the part requires. It was singing of much tonal velvet, easily and smoothly projected, always lyrical, always musical—and singing which in its simple artlessness of style matched the naïve effectiveness of the pictorial side of the characterization. She was equally graceful in cantilena and in the bravura with which Meyerbeer embroidered the rôle. There was the inevitable outburst of applause after the "Shadow Song," and the soprano took several curtain calls alone.

Mr. De Luca's *Hoël* was worthy of the traditions of a part in which most of the

great baritones of the last century were famed, though the rôle seems to have been particularly the pride of Fauré. The Metropolitan artist sang with finely musical tone and much finesse of phrase, achieving a particularly arresting beauty in soft passages.

The gift for comedy which Armand Tokatyan first disclosed in "Anima Allegra" was divertingly utilized in his depiction of the cracked piper, *Corentino*, and he sang his music, most of it of a spirit bordering on farce, exceptionally well. Mr. D'Angelo delivered the *Huntsman's* song passably well, but with no very stirring effect. The others in the cast figured only in concerted numbers. Either the reviewer slumbered or the contralto air sung so effectively at the first Chicago performance by Carolina Lazzari was eliminated entirely. Mr. Papi's conducting of the score was adequate and the stage management the same.

The Rovescali settings were of the routine order that has come to be expected in these Milanese and Viennese importations. Apparently the ateliers patronized by the Metropolitan abroad are not assuming any risks of scandalizing our American audiences by being revolutionary. But what would you have—for the spirit of 1859 and "Dinorah?"

OSCAR THOMPSON.

## "Martha" Repeated

Flotow's tuneful "Martha" was given an excellent performance on the evening of Jan. 19, eliciting much enthusiasm from a large audience. Mr. Gigli, who was the *Lionel* of the cast, created a furore by his singing of "M'Appari." The audience attempted to get a repetition and would not permit the opera to continue until Mme. Alda, who was singing *Lady Harriet* left the stage and led the tenor out to acknowledge the applause. Mme. Alda made a vivacious and mellifluous *Lady Harriet* and her "Last Rose of Summer" was loudly acclaimed. The remainder of the cast included Kathleen Howard, Adamo Didur, Pompilio Malatesta, Louis D'Angelo, Vincenzo Reschiglian, Flora Cingolani, Lavinia Puglioli and Anna Staber. Gennaro Papi conducted.

J. A. H.

## New Soprano in "Walküre"

"Die Walküre," with a new *Sieglinde*, began the season's Ring dramas at the Metropolitan Wednesday night, flooding the ear anew with the motives that soon are to be traced in cyclic sequence from the first mysterious note of the colossal E flat "hold" that begins "Rheingold," to the consolatory benediction of the "Redemption" theme which closes the curtains on "Götterdämmerung." There were the usual contradictory qualities, for our perfect Wagner performances are far fewer than our perfect Wagnerites, but the singers and the orchestra, with Artur Bodanzky in the seat of authority, deserved quite as many good marks as bad on the slates of the Beckmesser fraternity.

Maria Müller, from Prague, via Munich, was the new *Sieglinde*. She is young, in her early twenties, and she proved almost with the first notes she sang that she possesses a voice of a very pretty quality, rather broad and velvety, but of only ordinary volume. In intensifying emotional effects, she sometimes forced her upper tones unnecessarily, and a shrillness foreign to the normal tone inevitably followed. Her depiction of the storm-tossed heroine was one of continental routine, with here and there a bit of stage business somewhat wanting in finesse, but in its broader aspects quite promising. Moreover, she was pleasant to look upon. The Wednesday night subscribers gave her an altogether friendly welcome and she was accorded the honor of appearing before the curtain alone.

With Mme. Larsen-Todsen still unable to make her postponed debut, Julia Claussen was called upon to do Amazonian soprano duty as *Brünnhilde*. She sang those parts of the music which lay within her contralto range effectively, and did what she could to reach notes of the Valkyrie cry which nature never intended her to essay.

Irrespective of whether one liked the quality of Karin Branzell's tone, her *Fricka* was a dramatic and convincing embodiment of wifely righteousness. The *Wotan* of Michael Bohnen was of robust impressiveness, both physically and vocal.

[Continued on page 29]

## REPLENISH OPERA'S EMERGENCY FUND

### Seventeen Singers and Two Conductors in Puccini Memorial

The Metropolitan Opera Company's Emergency Fund, devoted to samaritan purposes within the institution, was given its usual mid-season replenishment Wednesday afternoon when acts from three operas were presented to the jubilation of a capacity audience. The performance took on the character of a Puccini memorial, the music sung being the first act of "Madama Butterfly," the second of "Tosca" and the first of "La Bohème." Seventeen singers and two of the staff of conductors gave their services to the cause, and newcomers in the audience in this way had opportunity to become acquainted with a large number of the personalities of the company.

The cast for the "Butterfly" act included Florence Easton as *Cio-Cio-San*, Ina Bourskaya as *Suzuki*, Mario Chamlee as *Pinkerton*, Vincente Ballester as *Sharpless*, and, in lesser rôles, Angelo Bada, Louis D'Angelo and Vincenzo Reschiglian. Tullio Serafin conducted. The love music which concludes the act was very stirringly sung by Mme. Easton and Mr. Chamlee and served to start the afternoon's procession of curtain calls.

"Tosca" to be "Tosca" for present-day audiences at the Metropolitan must have two personalities, Maria Jeritza and Antonio Scotti. Both were present on this occasion to provide a succession of dramatic thrills, culminating in the highly pardonable assassination of *Baron Scarpia*. Ralph Errolle did duty as *Cavaradossi*, and the underlings of the villainous chief of police who were present in the torture chamber were the *Spoletto* of Giordano Paltrinieri and the *Sciarrone* of Vincenzo Reschiglian. The wand of authority again was in the hands of Mr. Serafin.

The act of "Bohème" which concerns itself with the lyric delights of cold garrets, extinguished candles, lost keys and mutual exchanges of personal histories, had its usual supply of rollicking fellowship and soaring tone, with joy for the melomaniacs in the Racconto of Beniamino Gigli and the "Mi chiamo Mimi" of Frances Alda. The other impetuous Bohemians were delineated by Adamo Didur, Millo Picco and Léon Rothier, with Pompilio Malatesta experiencing the tribulations of their landlord, *Benoit*. The bâton was passed on to Gennaro Papi.

O. T.

### Sunday Night Concert

Five soloists were presented at the Sunday evening concert, Sascha Jacobsen, violinist; Queena Mario, soprano; Frances Peralta, soprano; Marion Telva, mezzo-soprano; Armand Tokatyan, tenor, and Lawrence Tibbett, baritone. Jacobsen, as the guest soloist, presented Lalo's *Symphonie Espagnole*, winning a deserved ovation. This sterling young American artist has grown fast and he now stands in the front ranks of contemporary violinists. Some of the shorter numbers, accompanied by Samuel Chotzinoff at the piano, were: "Pale Moon" by Logan-Kreisler, "Caprice Humoresque" by Kreutzer-Saar and "Tango" by Arbos. The singers divided the honors of the packed house. The orchestra, under the bâton of Paul Eisler, accompanied the artists and also presented Weber's *Jubel Overture*, "Romeo and Juliette" *Overture* and Victor Herbert's "American Fantasy."

Armand Tokatyan sang "O Paradiso" from "L'Africana"; Marion Telva appeared in the "Rienzi" aria, "Gerechter Gott"; Queena Mario and Mr. Tokatyan sang the duet from Act IV of "La Traviata"; Mmes. Peralta and Telva sang a duet from "Aida"; Miss Mario presented the "Rigoletto" aria "Caro nome" and Lawrence Tibbett delivered the "Prologue" from "Pagliacci."

H.

Emilio de Gogorza, baritone, will give his third New York recital in Henry Miller's Theater on the evening Feb. 15.



# Where Immortals Sang: Paris Opéra Passes a Milestone



## THE PARIS OPÉRA AND THE MAKERS OF ITS HISTORY

1, L'Académie Nationale de Musique, Universally Known as the Paris Opéra; 2, Charles Garnier, the Architect Who Designed It; 3, Jacques Rouché, Its Present Director; 4, The Degas Painting of the Orchestra of the Opéra; 5, The Burning of the Opéra du Palais Royal in 1763, the First Home of the Académie Which Was Founded in 1669

**A**LTHOUGH the Paris Opéra is just celebrating its fiftieth anniversary, it has traditions which go back to the last years of the seventeenth century, when the first opera house in the French capital, the home of what was then the Académie Royale de Musique, was opened on the Rue Mazarine at the point which today is the entrance to the famous Pont-Neuf. Since then it has changed its home and its name with each political dynasty.

From the time of Louis XIV, when it was founded, through the reign of Louis XVI, it was labeled Royale. During the Revolution it was first the Théâtre de l'Opéra and then the Opéra National. The Restoration brought a return to the title of Royale for a time. Once more it was called the Théâtre National, but under Napoleon III it was rechristened Académie

Impériale. Since the 1870's, however, it has been the Académie Nationale de Musique and has occupied the building designed by Charles Garnier.

Begun in 1861, work on the new opera house was interrupted by the war of 1870 and the edifice was not finally completed until the opening on Jan. 5, 1875. The program of the first night was a kaleidoscopic view of opera in France at that time. It began with the Overture to Auber's "The Dumb Girl of Portici." Then followed the first two acts of Halévy's "La Juive," the Overture to Rossini's "William Tell," the "Bénédiction des Poignards" from Meyerbeer's "Les Huguenots" and a tableau from Delibes' ballet, "La Source."

From the days of the first director, Halanzier, to the present reign of Jacques Rouché, who, after ten years of control, has just had his contract renewed for another seven years, there have been many famous impresarios at the Opéra and even more renowned conductors. Among them were Lamoureux and Colonne, who founded the two famous French orchestras which still bear their names, Mangin, Vidal, Büsser, André Messager, Henri Rabaud, Bach-

elet, Cathérine, Chevillard and Gaubert, several of whom still appear at the opera house.

The history of M. Rouché's régime is the tale of the opera during the war. On Aug. 2, 1914, the day after he took command, a notice was posted on the boards as follows:

"Because of the mobilization, which takes from the Opéra a great part of its personnel, the opera house will be indefinitely closed beginning tomorrow."

The opera scheduled for production, curiously enough, was "Les Huguenots," which was a well-known favorite of the Kaiser's and the production of which he had personally supervised in Berlin.

At first the opera house stood empty, guarded, looking like a desolate prison. Then, after the Battle of the Marne, life gradually began again at the opera. People stopped at the grilled gate on the Rue Scribe to ask the concierge for news; artists who had not been mobilized and fugitive singers who had returned to Paris met in the portier's room. The talk became more optimistic. Paris began to live again.

In December of the first year of the war the Opéra Comique ventured timidly to try out a few matinée performances

for the benefit of war charities. Paris was recalled to art by the military strains of "La Fille du Regiment," "Patrie," exhumed for the purpose, and then "William Tell"; and, as M. Rouché could gather together his artists and his funds, the regular repertoire was resumed. The German operas, however, were not done until long after the war ended. Indeed, it was only last summer that Wagner was really acclaimed again in Paris.

The opera in the French capital has always been the center where the artists of the nation gathered. Jean-Jacques Rousseau in "La Nouvelle Héloïse" wrote about the Opéra du Palais-Royal where his "Le Devin du Village" was produced and which was later burned. Zola was ostracized by the literati because, among other crimes, he suggested that "opera was the universal art since it required no intelligence to appreciate it."

The Goncourts found some of their choicest gossip at the Opéra, and Degas painted a picture of the orchestra of the opera at rehearsal. The origin of this picture is a curious story of genius

[Continued on page 19]



# Transplanting Opera to Cleveland's Fertile Soil

John A. Penton, President of the Cleveland Civic Music Association, Sees Teamwork and Community Spirit Predominant Factors in Making City an Opera Center—Guarantee Fund Over-Subscribed for Chicago Season

**O**PERA may not be indigenous to these shores, but that the native soil is fertile for its cultivation has been proved time and again in recent years. Opera as a social adjunct is one thing; but opera, which is supported by a sincere love and an honest conviction of its artistic worth, is quite another. That the one may be developed into a real appreciation of opera has been shown in the instance of Cleveland, which is fast becoming one of the operatic bright spots of the country.

Two years ago Cleveland was without a speaking acquaintance with opera, save for an occasional visit of the Chicago Company and other itinerant troupes. Last week the Cleveland Civic Music Association publicly launched its second campaign to interest its citizens in the visit of the Chicago forces next month, backing its appeal by what is said to be the largest guarantee fund ever raised for a touring opera company.

The reason for this unprecedented growth in Cleveland's taste for opera is not hard to find. Teamwork and the spirit of cooperation are the principal elements which have carried the venture over the top. These qualities and the deep feeling of loyalty for the city and its interests which actuate many of its leading citizens were brought to light in a recent conversation with John A. Penton, president of the Civic Music Association. A man of practical affairs, Mr. Penton likens himself to the mastodons of the antediluvian period which came to drink at a spring and became enmeshed in the quicksands. So he, knowing, as he says, two tunes—that one is "Yankee Doodle" and the other is not—



John A. Penton, President of the Cleveland Civic Music Association, from a Cartoon by Soriano

has been able to observe his own musical development from a curiously interested bystander to a veritable opera "fan." But with him it is Cleveland first, last and all the time, and it is his conviction that opera can fulfill a vital need in the city's cultural life that has made him the willing mastodon.

"You know, they told us it couldn't be done when the idea of bringing the Chicago company to Cleveland was first broached last year," said Mr. Penton. "Why, there were bankers, business men and many others who promised to take a couple of seats simply because they felt sorry for those of us whom they thought were foolish enough to subscribe to a guarantee fund of \$200,000 for a season of four performances. But you should see those fellows now. Why, if you don't ask them to join the list of guarantors they call up and ask that their names be added and request seats for the whole family for all performances. And that is not because they saw that opera went over in Cleveland. They have really awakened to the fact that opera has injected something new into the life of the community, something very much worth having."

## "Proof of the Pudding"

"And why shouldn't Cleveland have opera? With a municipal auditorium that can seat 12,000 persons, and that can hold 9000 when arranged for the opera, Cleveland has the largest indoor auditorium that any opera company has ever sung in since Adam was a kid! And opera, more than anything else, has awakened Clevelanders to that very fact. From the 4000 who turned out to hear Rosa Raisa in 'Juive' on the opening night it was a veritable crescendo until the last Saturday night performance by the Metropolitan forces, when some 9000 crowded into the place to hear 'Trovatore' and more than 1500 were turned away."

"By the time the Chicago people left town things were all set for the coming of the Metropolitan forces later in the spring. Instead of being an anti-climax to the Chicago season, it might be called a super-crescendo. Before they had begun their series of seven performances the whole town was talking opera. The newspapers, which had been rather dubious in the beginning, awakened to the fact that they had first-page copy, and those who were loud in their statements that the stars of the companies,

the full quota of chorus or orchestra would not be brought to Cleveland were among those who shouted the most enthusiastic praise.

"One reason for this enthusiasm is the fact that the acoustics of the vast auditorium are marvelously perfect. And do you know that those who pay only \$1 and \$1.50 or \$2 a seat can actually hear as well as those who pay \$6? Of course, they cannot see quite so well, but the music sounds better. And the way those audiences applauded! New York never heard those Metropolitan singers sing the way they did in Cleveland, for there was in the atmosphere a vital something that literally forced them to sing as they had never sung before. Otto H. Kahn grasped the situation when he said concerning a certain singer, in a speech before one of the audiences, 'This singer never did sing as she is singing tonight; she never will sing again as she is singing tonight, and she simply cannot sing as she is singing tonight, and yet here she is doing it!'

## No One-Man Affair

"Last year the guarantors had to pay three per cent of their subscription, and by all the odds of the game, the association should have a neat sum this season to turn over to charity. Being an educational enterprise, of course there is no tax. You see, there are no private interests seeking to make a monopoly of the operatic field in Cleveland. Everyone is pulling with his neighbor, and what for? To make Cleveland a better and more beautiful city in which to live and enjoy life. If there is a profit, it does not go into the pocket of some man who is already rich but is returned to the city as an investment for its children—to help in creating future opera patrons."

"Of course, those who brought the opera companies to Cleveland cannot take too much glory unto themselves. We must not forget that a pretty thorough foundation had already been laid by the Cleveland Orchestra, which is really the basis of things musical in our community. Then there is the Cleveland Institute of Music, which is giving many a solid musical background; the Singers' Club, which has been doing fine things for many years, and also the Martha Lee Club, a ballet school, which can very well form the nucleus of our own opera ballet some day."

It is this "opera of its own" that, of course, is the final goal of those who are interested in this form of art in Cleveland. But it must come, its sponsors hold, as a natural development and not before the time is ripe for such a venture. But that day is not far distant, Mr. Penton believes, for his experience in seeing musical matters turned to account in Cleveland and his implicit faith in Clevelanders to back a project that has proved worthy causes him to feel assured that a Cleveland civic opera company is in the offing.

"Why, it is simply wonderful what those people out there can do when they make up their minds on a proposition. Take the community chest drive, for instance, which is held each year for charitable purposes. I'll wager that there is not another city in the United States so free from jealousies or that boasts a finer community spirit than Cleveland. Nobody pulls for himself, but all for a common cause designed to benefit the greatest number of citizens."

Because of the success of last year's

[Continued on page 29]

## DEBUSSY NOVELTIES ARE PRESENTED BY SOKOLOFF

Sarabande and Dance Form Feature of Subscription Program Given by Cleveland Orchestra

CLEVELAND, Jan. 24.—The ninth program in the Cleveland Orchestra's subscription series was presented before a large audience in Masonic Hall. Nikolai Sokoloff chose a program that had great interest.

Victor de Gomez, principal 'cellist, was the soloist. He played Tchaikovsky's Variations on a "Rococo" Theme in masterful style and with tone of great beauty.

The symphony was Beethoven's Fourth, given an inspiring reading. Debussy's Sarabande and Dance were novelties that won prolonged applause. Dvorak's Overture, "Carnival," formed a colorful conclusion to the program.

FLORENCE M. BARHYTE.

## American Works at Festival in Venice

[Continued from page 2]

the ruling referred to; and at the meeting of the international directors last summer at Salzburg it was altered to give each national section control of the works to be submitted to the jury at Zurich. From these works programs for the festivals were to be selected.

The American Music Committee consisted of John Alden Carpenter, chairman, and Richard Hammond, acting vice-chairman. Howard Hanson, Frederick Jacobi, Carlos Salzedo, Lazare Saminsky, E. Robert Schmitz and Emerson Whithorne. Mr. Carpenter and Mr. Hanson were unable to attend, and their colleagues selected the following works to be sent to the International Jury: "Kubla Kahn," Griffes; "Oriental Impressions," Eichheim; Piano Sonata, Griffes; "Angels," Ruggles; Sextet, Luening; "Daniel Jazz," Gruenberg; "Introspection," "Turbulence," Marion Bauer; "Trois Epigrams," Engel; Jazz Sonata, Antheil; Piano Sonata, Ornstein.

The American Section of the I. S. C. M. is affiliated with the American Music Guild, the Society for the Publication of American Music and the League of Composers. These societies are materially aiding the Music Committee in the difficult task of unearthing suitable compositions to be performed at the European festivals. The American Section desires to act as a clearing house for American chamber music and orchestral compositions, and will strive to get American performances for works of merit whether room is found for them on the European programs or not. Information regarding American composers and their works is being eagerly sought by the society and will materially aid in the progress of American music. The society may be addressed through any of its officers or directors, through the music critic of most dailies or through any of the musical journals.

Cecil Arden, mezzo-soprano of the Metropolitan, will sing in New Concord, Ohio, on Feb. 3.

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**The Irritating Impresario, or Why Monte Carlo's Potentate Honored Us with a Visit—When Is a "Sacred" Concert Not Sacred?—Viewing a Modernist Who Disclaims Modernism at Close Range—The Neolithic Dawn in Painting and Music—When Three Williams Conduct the "Three B's"—Savine's "Little Opera House" at the Serbian Consulate in New York—Pittsburgh Politics Versus Music**

Dear MUSICAL AMERICA:

A simple matter like a deficit should not annoy Director Insull of the Chicago Opera.

Consider the life of the Director of the Opera House at Monte Carlo.

Gunzburg fights a duel, defies a full-blooded Prince, confabs on mysterious topics with Zaharoff, "Emperor of the Sahara" and munitions agent who is supposed to call the Kings and Queens of the Old World by their first names, and then bustles the Prince of Monaco off to the United States.

Now, members of the reigning families of Europe come to our land of freedom either to join the Hollywood movie stars or to visit one of the three-ball palaces on Wall Street.

If they bring along sufficient security in the shape of crown jewels or a male of marriageable age who is not a total wreck, the royal visitors will annex as many of our roubles as they need to keep away the wolf from the castle door.

The Prince of Monte Carlo is now in America. And he does not want to become a film star.

Contrary to general belief, the Prince of the island which contains the largest gambling place in the world, not excepting the foyers or Congress, is a cultivated gentleman who loves his mother, avoids hard liquors, and as for games, why, he knows only authors, old maid and solitaire. I cannot vouch for this description, but I believe his press agents to be veracious fellows.

The Prince is here to raise \$400,000 to pay off that pest of an opera director, Gunzburg. (That Monte Carlo impresario certainly has a potent name.)

The Prince is in New York on a flying trip, when, as a matter of fact, he should be in Monte Carlo oiling the roulette wheels and otherwise attending to his princely duties. But Gunzburg is never satisfied unless he has the whole world of finance and politics in a turmoil over his doings.

It seems that the circumstances are something like this:

A few weeks ago the Prince returned to Monte Carlo after a little business visit in Europe.

I do not know what his business was, but I presume it was in selecting nice round balls or perhaps buying new brands of playing cards.

At any event, when the Prince returned he summoned the Administrative Council and told them that he was great-

ly annoyed. Instead of the Council keeping out new financial influences, a big new concession had been granted to the banking firm of Dreyfus.

I don't know the exact nature of this privilege, but I take it that it was not concerned with the hot dog concession. The Prince jumped on poor Gunzburg, blaming him for everything, including some unkind remarks referring to the princely household.

Monsieur Gunzburg suggested politely that if he resigned he should receive some compensation. I hear that this sum ranged from eight million to twelve million francs.

The Prince agreed, and promptly invited the Casino administrators to provide the money. Then the Prince received a jolt. He was told that such action was impossible. Sensing that the majority of the administrators sided with the director of the opera, the Prince decided to assert his authority.

Unlike most of the royal visitors, the Prince of Monaco has a little money of his own in this country—property deposited here by the late hereditary Prince. So he jumped on a New York bound steamer.

Just at this moment the Prince is working hard to convert some of his American holdings into \$400,000, which, converted into francs, will be sufficient to pay off the obstinate Gunzburg and secure absolute control of all affairs at the Opera.

In the meanwhile, Gunzburg is rehearsing for production in the near future an opera called "Fei Yen Fah," with an American libretto and American music. Joseph Redding, librettist of Victor Herbert's "Natoma," and Templeton Crocker, San Francisco millionaire, wrote the book and music.

Incidentally, if the opera is given, it may prove that an American millionaire is able to write an opera. General Dawes wrote one tune and we made him Vice-President. Surely if another millionaire can write a whole opera, we ought to elect him President.

Anyhow, if the Prince raises that \$400,000 in New York and buys off Gunzburg, I hope the Monte Carlo opera director will visit America. We need a competitor for Morris Gest.

\*\*\*

Policeman Murphy was promenading down that boulevard of colorful memory, the Bowery.

It was a quiet Sunday afternoon. Policeman Murphy regarded a group of gesticulating Italians on the corner with some hope, but the chatter moderated as the big officer eyed the men sharply.

"Nothing but wops and Chinee," sighed Policeman Murphy, "and they're not like the old-time furreiners in the days when Big Chief Devery—" and his mind eased back pleasantly to certain memories of the vanished Five Points.

"What's this?" Policeman Murphy stopped short in front of a curious temple. He knew the place well. Forty years ago the Thalia Theater was a famous shrine of art; hadn't he as a green lad from the other side often earned an easy dime holding horses for the ladies and gentlemen who flocked here nights?

He studied the sign: "Sacred Concert." He knew well what these words meant. Many a desk sergeant had drilled the meaning into his head.

A sacred concert is a collection of dancing girls, an Irish and a German comedian, a real queen of song, like Della Fox back in the 'eighties.

On week days the performance is known as a burlesque show, but on Sundays a large sign appears in front of the theater with the two words.

A sacred concert might also be a variety show on Sunday, like they had down in old Tony Pastor's. If the sign with the two words did not appear, he was to arrest the manager for violating the Sabbath closing law (enacted a century or two ago).

Policeman Murphy knew his duty perfectly well; the sign with the two words was properly displayed, yet his ear told him something disquieting. He pricked his ears. He heard a voice which vaguely recalled to his mind the records of John McCormack—there was the lad for you, if he did come from Athlone.

Policeman Murphy walked in and found himself in the darkened theater. The stage was full of wops and they were all singing and drinking. Some woman was raising her glass to her lips and singing "Here's regards," only it was in that funny tongue the furreiners use on Mulberry Street; even the babies speak it there.

Policeman Murphy leaned over the railing and watched and listened. The

woman who had been carrying on oddly was shown in a bed; she coughed a little.

"Kinda' drafty," observed Policeman Murphy.

Then the woman jumped out of bed and threw a necklace around the neck of the McCormack-like young fellow.

Policeman Murphy's lip curled in scorn.

"They call this a sacred concert!" he muttered. "I'm going to pull the joint."

On the following morning, Jan. 22, Magistrate Norman E. Marsh found Policeman Murphy before his bar, together with a nervous man who told the Court his name was Feliciano Acierno, an opera manager. Policeman Murphy preferred a charge of violating the Sunday closing law against the accused.

"And it wasn't a sacred concert at all," concluded Policeman Murphy's testimony.

The lawyer of the accused manager began to cross-examine Policeman Murphy. Mental distress was registered by Policeman Murphy. He denied indignantly that he knew anything about "opry"; he could not understand the words the singers used on the stage. He simply knew that what he saw and heard was completely different from any kind of Sunday performance he had ever witnessed. Magistrate Marsh cut short Policeman Murphy's personal opinion of the proper type of Sunday sacred concert.

"Discharged," said the Magistrate. The lawyer, the manager of the "Traviata" performance and a troupe of smiling Italians walked out of the court room.

"Anyhow," murmured Policeman Murphy to himself, "I say it wasn't a sacred concert."

\*\*\*

Stravinsky's amazing symphonic work, "Sacre du Printemps," or "Rite of Spring," or "Spring Consecration" (to render the title in an inept translation), was a puzzle to me until last week.

The torrent of sound and bewildering rhythms baffled me, overwhelmed me. I was most indignant at this battering on the emotions and I was in doubt as to whether I should flee from Conductor Furtwängler's concert with a wild yell, or simply bite my neighbor's ear.

On Thursday afternoon the mystery was cleared. I was guided through the exhibition of Roerich paintings hung in the Master Institute of United Arts on Upper Riverside Drive, by the Executive Director, Miss Frances R. Grant.

The Russian master returned for a short time a few weeks ago from a two-year sojourn in Tibet, and he brought with him a fascinating collection of his canvases painted in the country of the lama. I won't attempt to tell you of the peculiarly searching art of the Russian mystic, of his luminous colorings, the strange glows of Roerich's record of life and ritualism amid the Himalayas.

I want you to see these remarkable pictures, and incidentally to learn more about the Institute which is so intelligently developing music students in all the related arts. Well-balanced, sensitive artists are turned out by such a conservatory; not mere one-sided reproductive performers.

But I was speaking of Stravinsky, wasn't I?

One of the large canvases in the Roerich museum transports us back to that fascinating period, the Neolithic Age. Some of our primitive ancestors, magnificent creatures whom I am glad to claim as relatives, are watching the coming of the blazing sun over a lake. The dawn-like hazy atmosphere suggests the birth of time; for a single moment I observed this same singular phenomena—last week, at the second of the total eclipse of the sun. As the prehistoric sun of Roerich's creation burst upon me I sensed what Stravinsky strove for: the barbarous splendor of the world's beginning as it flashed itself on the inarticulate brain of awakening man.

Genius in line and color had completed the dissonant sound symphony of Stravinsky the neophyte.

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Stravinsky's admirers are likely to sputter in rage when they see their petted darling termed a mere neophyte.

In all soberness, Igor's American visit, a rare success from the standpoint of public interest, has disclosed him to be a talented, rather grotesque composer rather than a master who is destined to revolutionize the art.

He gave a private recital of his chamber works at the home of Mrs. Vincent Astor, under the auspices of Mrs. Charles Cary Rumsey; he gave another

program of these smaller compositions at Aeolian Hall.

Why go into painful details?

Stravinsky showed himself a competent pianist, as far as his own works are concerned, but I doubt if these hearings won many new bouquets for the visitor.

Personally, the triviality and meagerness of invention and the persistent effort for effect bored me to tears.

But Igor can stand these slings of fortune, for he will soon be back among adorners who proclaim his sneezes masterpieces of creation.

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The one indisputable triumph of the season is Wilhelm Furtwängler, the conductor who has been here several weeks as guest leader of the New York Philharmonic. His quiet force, authority and scholarship, harnessed with fire and poetic comprehension, make Furtwängler a dominating musical figure.

Mme. Germaine Schnitzer brought a group of musical persons in contact with Mr. and Mrs. Furtwängler at a luncheon the other day. This intimate meeting gave many of us a first glance at the charming young wife of the conductor. New York musicians and all the leading artists here have taken Mr. and Mrs. Furtwängler to their hearts.

I understand Furtwängler will return as guest conductor of the Philharmonic in February, 1926. This will keep the bâton in the six hands of the three Williams, Van Hoogstraten, Mengelberg and Furtwängler—Little Willie, Will and Big Bill.

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If it had not been for the Little Theater movement the stage would be in a sad state in America.

Of course, the theater is in a deplorable condition in New York city owing to the secret understanding of many of the houses with the ticket-gougers.

But the plays are vastly better than a few years ago, thanks to the efforts of knowing students of the drama. The commercial managers have been physically forced to a recognition of the rights of these amateurs.

Music needs a similar movement.

Obviously the large opera cannot be laboratories or training schools for composers, actors, singers, librettists, scenic and light artists and other experimentalists.

The Little Theater movement in the drama points the way to the musician.

I am glad to report one highly qualified musician is pioneering in this field.

He is Alexander Savine, composer, conductor, coach and all around musician of parts. Savine has secured a unique little theater 'way over on the West Side of the old Chelsea district, in the building of the Serbian consulate. Here, with a well equipped little theater seating a couple of hundred or less, Savine is training a group of young singers, both elementary and post-graduate, in the ways of the stage.

I heard an excellent rehearsal of the first act of "Faust"; well-used voices, intelligent acting. What interests me even more than the fact that this little theater is to be a training school is the plan of Director Savine to make the house a center for creative musicians. An orchestra of twenty-five musicians from the leading symphonies will try out new works for composers in addition to presenting new operas, ballets and smaller compositions.

Assisting Mr. Savine in this unique miniature playhouse is his wife, Lillian Blauvelt the distinguished American coloratura soprano. An earnest worker in the cause of the American singer, this charming woman of the golden age is a valuable collaborator in the Savine "little opera house."

Lillian Blauvelt is younger than Calvé (this soul, is to re-appear soon on the American vaudeville stage) and Dame Melba. I am interested to learn that this famed American artist will soon give a recital in New York.

The Savine idea has endless possibilities. I shall watch the project with close attention.

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Politicians are much the same everywhere, in Hoboken, in Rome, Monaco, in Paris, in Herrin, and Milkville.

Give them a free hand and they'll pocket everything not nailed down, from postage stamps to franchises; tell them firmly that you have your eye on 'em and they will behave perfectly—while you watch them.

This brings us to Pittsburgh and the band concert squabble, now going on. I have no story to tell you of vanished bass-drums or absent saxophones. The

[Continued on page 8]



## MEPHISTO'S MUSINGS

[Continued from page 7]

tale is quite an innocent one, familiar to every adult in our American communities who has striven to introduce a new or better element into the local picture.

Let me give you the story from the lips of a responsible Pittsburgh gentleman: "For some years the Civic Club of Allegheny County has been sponsoring concerts by local bands in the parks on evenings during the summer.

"These free concerts have attained a high degree of popularity and are always well attended. People of all classes turn out in large numbers and there are always many more people than there are available seats. Hundreds of motor cars park along the highways, filled with their passengers and thousands stand, in addition to the multitude who obtain seats by arriving very early.

"These concerts have taken place for several years, in half a dozen of Pittsburgh's parks. Under the supervision of the Civic Club the affairs have always run smoothly and the concerts have been highly successful, drawing all classes of people.

"Now, however, it seems jealousy arose because some bands were apparently neglected in favor of others. The City Council was dragged into the matter, and attempted to dictate who should play and who should not, thereby interfering with the quality and regularity of the concerts.

"The Civic Club, feeling that this was an action entirely at variance with their altruistic schemes, from which it derived nothing except the satisfaction of aiding the masses to enjoy music on summer evenings, withdrew from participation in the concerts, leaving the matter 'up in the air.'

"At the present time this is the situation, and Pittsburghers do not know whether they will have concerts or not next summer.

"Politics in Pittsburgh are always bad, and when an institution reaches the point where events are moving smoothly and with satisfaction to all, the political fathers evidently must intervene to throw the nasty force of influences which know nothing of the circumstances into the breach, and thus ruin an otherwise commendable and laudatory service.

"This, in gist, is the nature of the row which has arisen, and the satisfied Pittsburghers are anxious that the concerts continue as they have in the past. Various excuses have been given, among them that the music given was "too high brow," which is not the case at all. The programs have been extremely satisfactory, as the repeated large audiences over a period of years, and the wholesome applause show.

"Excerpts from standard and light operas have been included and undoubtedly it is far better than programs of 'jazz' and in the long run serves a far more useful purpose.

"This was merely a subterfuge on the part of those who desired a change for personal reasons."

For years Pittsburgh has been deprived of a symphony orchestra. Some citizens are now working earnestly to restore the former symphonic prestige of the city, and will, I hope, ultimately win their hard battle.

## Report Damrosch Will Be German Ambassador Denied

REPORTS that Walter Damrosch, conductor of the New York Symphony, is being considered as a possible Ambassador to Germany, are denied. A discussion in the White House at Washington on Jan. 20 indicated that Mr. Damrosch is not likely to be nominated for the reason that he was born in Germany. It has always been the policy of the United States Government not to send an ambassador to his native country. Mr. Damrosch was born in Breslau in 1862 and has been conductor of the New York Symphony since 1885. The President is said to regard Mr. Damrosch as an admirable citizen and worthy of going to the Berlin Embassy, but an American born citizen will be appointed.

Summer band concerts create music-lovers, particularly when the programs are of the excellent character of the Allegheny County Civic Club offerings. The mere fact that such well-devised programs are opposed tells me plainly that ignorant forces are threatening the continuance of Pittsburgh's band concerts.

On with the battle!

\* \* \*

For all-around excellence I know of no operatic chorus equal to that of the Metropolitan. No matter how intricate the score or difficult the action, the Metropolitan choristers will acquit themselves with honor.

I always watch this chorus closely. I have my eye particularly on two or three members who make *sotto voce* remarks and grimace during the arias of certain distinguished artists. This conduct is disturbing and uncivil. They might induce friends "in front" to hiss the singers they dislike, but chorus members are themselves paid to take every sort of punishment like soldiers, says your

*Mephisto*

## Richard Crooks and Mieczyslaw Münz Make Debuts in Denver

DENVER, Jan. 24.—Richard Crooks, tenor, and Mieczyslaw Münz, pianist, were the artists presented by A. M. Oberfelder on Jan. 21 in his subscription course, both making their first Denver appearance on this occasion. Mr. Crooks immediately won his audience by virtue of his appealing voice, fervent style and friendly personality. Mr. Münz revealed himself as a pianist of supreme poetic gifts. He was obliged to add several extra numbers to his program, as was also Mr. Crooks. Edwin McArthur, a Denver lad not out of his teens, was the accompanist, and gave an excellent account of himself. He will accompany Mr. Crooks upon a six weeks' tour of the West. J. C. WILCOX.

## Hempel Gives "Jenny Lind" Recital in Passaic, N. J.

PASSAIC, N. J., Jan. 24.—Frieda Hempel was heard in a fascinating "Jenny Lind" recital before an audience estimated at 3370 in the Capitol Theater here today. The artist was much applauded in the various numbers of her program, and presented a beautiful picture in her Callot gown against an artistic background. Her voice was limpid and beautiful. The concert, arranged by the Monday Afternoon Club of this city, proved a delight to all those who attended.

## Bach Choir Is Rehearsing for May Festival in Bethlehem

BETHLEHEM, PA., Jan. 24.—The program for the coming Bach Festival in May is being rehearsed by the Bach Choir as thoroughly and carefully as if the music had not already been prepared for the concerts, which were postponed last spring. Dr. J. Fred. Wolle, conductor, has completely recovered from the illness which necessitated this postponement, and the singers are responding to his magnetic leadership with their customary enthusiasm. The Christmas Oratorio and the Mass in B Minor are on the schedule for performance.

## Washington Musician Produces Operetta

WASHINGTON, Jan. 24.—Bailey F. Alart, conductor of the orchestra in the Rialto Theater, is the composer of an operetta, "Frantzi," which was produced at that house recently. The story is based on the legend of the "Pied Piper of Hamelin" and the score is Viennese in character.

Kathryn Meisle, contralto of the Chicago Civic Opera Company, has been engaged as soloist at the Newark Music Festival on May 5. Miss Meisle will also appear in the final concert of the Ann Arbor Festival, when the opera, "Gloconda," will be given under the direction of Prof. Earl Moore.

The Hamilton Elgar Choir has engaged Margaret Northrup, soprano, and Steele Jamison, tenor, to appear in the "Sun Worshippers" on Feb. 16.

Marie Miller, harpist, gave several solos in Dr. Clarence Dickinson's noon-day musicale at the Brick Church on Jan. 16.

## Stravinsky Plays His Piano Concerto in Its American Première in Boston

BOSTON, Jan. 26.—It was fitting that Igor Stravinsky should reserve the first American performance of his Piano Concerto for his appearance as soloist with the Boston Symphony, on Friday afternoon and Saturday evening, Jan. 23 and 24. There was double reason for this courtesy. In the first place the score was dedicated to Mme. Natalie Koussevitzky; and secondly, it was under the baton of the present conductor of the Boston Symphony that the Concerto had its world première at a concert in Paris on May 22, 1924, shortly after its completion in April of that year. Mr. Stravinsky was then the soloist. In fact, he proposes to have no one else play this Concerto. "I only can play it," he is recorded as saying. "That is, I won't let anyone else play it until I no longer want to."

It is a singular Concerto—a curious admixture of identifiable Stravinskian characteristics. It is scored for piano and wind orchestra (with double-basses), and is in three movements—the first being subdivided into a Lento, Allegro, and another Lento which leads into a Larghissimo, the second movement, which in turn leads into the Allegro of the Finale.

The opening Lento is funereal in mood and is rhythmized along lines suggestive of a subdued martial pace. Stravinsky treats his wind choirs with characteristic effectiveness. Instrumental colors intrigue the ear with their expressive blendings. Harmonies are pungent, but laden with fancy. Melodies intertwine with exotic beauty. Rhythms pulse along, muffled yet inescapable.

The lugubrious mood of the Lento is startlingly punctuated by a furious Allegro that rushes along in Bach-like fugal fashion. Stravinsky is now in his rhythmic element, piling surprise syncope upon another. There is a frenzy of speed and of cross-rhythms of distinctly jazz suggestion. These syncopations are not akin to the hectic pulsations of "La Sacre." Rather they show a distinct resemblance to American jazz. Only Stravinsky has gone jazz more than one better. His syncopations have a bewildering "punch," power, and diversity. Under his fingers, he exploits to the utmost the percussive effects of the piano.

The agitation subsides with a plaintive Lento, the melancholy of which gradually unfolds to tragic and epic proportions. In sharp contrast with the rhythmic assault of the Allegro, the music now assumes a persuasiveness and richness that are arresting for sheer tonal beauty and expressiveness. A piano cadenza leads into the reflective music of the Larghissimo. With the Allegro of the Finale, Stravinsky again indulges gingerly, syncope-capers. There is a flaming riot of accent and disturbed rhythms. Only for a moment is the orgy of dash suspended by a Lento reminiscent of the opening of the Concerto. A few short measures of concentrated, biting fury, and the Concerto is over.

The audience, already accustomed to the dazzle of Stravinsky's rhythms and orchestration, received the Concerto with marked approval. Mr. Stravinsky was recalled again and again.

In honor of its guest, the Boston Symphony devoted the entire program to works of Stravinsky. Since Serge Koussevitzky conducted all the numbers, Bostonians had no opportunity to appraise the conductorial skill of Mr. Stravinsky. The concerts opened with the Song of the Volga Boatmen, arranged none too felicitously for wind orchestra. The dissonances sound mannered, and the striving for the unusual dispels the impressive simplicity of the original music. The Suite from "Petrouchka" was expressively performed, but the luxurious fantastic music from "The Fire-Bird" which closed the concert held the greatest appeal for the audiences.

## Koussevitzky in Children's Events

A pair of young people's concerts was given by the Boston Symphony under Mr. Koussevitzky, on Wednesday and Thursday afternoons, Jan. 21 and 22, in Symphony Hall. The program for both concerts was as follows: two movements from the Symphony in G by Haydn; the Andante from the Concerto for Horn by Franz Strauss, played by George Wendler; three excerpts from Ravel's orchestral arrangement of Moussorgsky's "Pictures at an Exhibition"; the Adagio

from Haydn's Concerto for 'cello in D, played by Jean Bedetti, and two numbers from Grieg's "Peer Gynt" Suite No. 1. Thomas W. Surette made entertaining comments about the music to be played.

## People's Symphony Attracts

The largest audience that ever attended a concert by the People's Symphony turned out for the eleventh concert in the St. James Theater on Sunday afternoon, Jan. 18. Hundreds were turned away. The occasion was the appearance of Percy Grainger as guest conductor in his own compositions, the appearance of the Harvard Glee Club under Dr. Davison, and the participation of three Boston pianists, Anna Stovall-Lothian, Felix Fox, and Heinrich Gebhard, in Grainger's "The Warriors."

Mr. Grainger opened his program with his "Mock Morris" for seven-part string orchestra, his "Irish Tune from County Derry" arranged for string orchestra and two horns, and his "Shepherd's Hey," set for full orchestra, with Stuart Mason at the piano.

## Grainger Works Heard

Mr. Grainger showed his characteristic infectious rhythmic sense in his conducting of these numbers, and the audience showed its greatest appreciation of them. Not so happy were three settings of poems by Rudyard Kipling, "Danny Deever" for male chorus and orchestra (first performance anywhere), "Tiger-Tiger," for unaccompanied male chorus (first performance in Boston), and "The Widow's Party" for male chorus and orchestra (first performance anywhere).

The Harvard Glee Club was the assisting male chorus in the latter three numbers. The music is not felicitously written for the voices and the Harvard Glee Club did not sing them with its customary authority. There followed Grainger's "Colonial Song" for two voices and orchestra with Anita Atwater as soprano, William Owen Gilbo as tenor, and Stuart Mason at the piano. After the intermission, the Harvard Glee Club sang, under Dr. Davison, a group of songs by Byrd, Morley, Cui and Sullivan.

For the end of the program Mr. Grainger brought out his "The Warriors," music to an imaginary ballet for orchestra and three pianos. Stuart Mason assisted Mr. Grainger in the conducting of this work. A novel feature was the introduction by the pianists of padded hammers, resembling tympani sticks, with which the strings of the pianos were struck. Mr. Grainger did not stint himself in the introduction of new orchestral timbres. "The Warrior" is a fiery composition, more impressive through its rhythmic and percussive effects than through intrinsic musical interest.

## Myra Hess Delights Hearers

Myra Hess was welcomed at her recital in Jordan Hall, on Saturday afternoon, Jan. 24, by one of the most distinguished of Boston audiences. Most of the prominent Boston pianists were present. Her program consisted of the Mozart A Major Sonata, a César Franck Prelude, Aria, and Finale; numbers by de Falla and Granados, and a Chopin group. Miss Hess' playing was of the superlative order. It possessed deep-felt warmth, and a happy balance of intense feeling and judicious musicianship. For sheer tonal loveliness her playing has hardly been excelled. Her interpretations were vivid and beautiful.

HENRY LEVINE.

## Jeritza Hurt in "Fedora" Fall

IN the strenuous complications of the last act of "Fedora" at the Metropolitan on Monday night, Jan. 26, Maria Jeritza fell suddenly to the floor, bruising her wrist and knees. After the accident, the prima donna finished the last few minutes of the act, but was unable to take her curtain calls. It was said after the performance that her injuries were not serious, and that she would make all the appearances she was scheduled for during the week.



## Symphony Members Seek Living Wage

[Continued from page 1]

The increase of \$25 a week over the \$60 minimum demanded by the Philharmonic was, it is said, only a tentative proposal on the part of the union, suggested as a basis for discussion. The union is now awaiting the answer of the Philharmonic and of the Metropolitan Opera House, where similar proposals were made.

There has as yet been no official discussion at a directors' meeting of the problems in either of these organizations. The opera orchestra, from which an increase proportional to that asked of the Philharmonic has been demanded, is working on a minimum of \$88 for a seven-day week, limited to eight performances. The salaries in the New York Symphony and the Philharmonic are based on a \$60 minimum for four performances and four rehearsals of two and a half hours each. In the Philharmonic this has, this season, been increased to \$65 by an extra paid rehearsal. Compared to the orchestras of other cities, however, the New York musicians are said to be working under a disadvantage.

### Increase in Chicago

The Chicago Symphony demanded and got, last season, an increase to a \$75 minimum, which is said to be the goal of the New York orchestra players. The Boston Symphony, the only non-union organization in the country, works under conditions which compare favorably with those in New York. Although the Boston players have a \$50 a week minimum, they have a guarantee of thirty weeks at this salary, and in addition ten weeks of popular concerts at \$40 a week minimum and a twelve weeks' vacation with a \$250 bonus to those receiving under \$3,000 a year. This brings the minimum salary up to \$2,150. The minimum salary in the Philharmonic, the salary received by all except a few solo and first stand players, who receive materially higher salaries, is \$1,800 a year. Since it is impossible for the average

orchestra player with a family to support himself on this, most of the symphony men in their off hours hold other positions, which in the end seriously interfere with their orchestral work. Many of them are teachers in the various schools and conservatories about New York and several give private lessons, but the majority of them act as substitute players in motion picture and theater orchestras. The regular motion picture houses have permanent orchestras and there is only an occasional evenings' substitute work for the symphony player, but for the pictures put on for long runs on Broadway a special orchestra is organized.

As orchestra players cannot work every night, when a man takes a position playing in a film house he also engages a substitute. If a New York Symphony man signs a contract for the run of the picture, he gets a Philharmonic man as substitute, and vice versa. When the Damrosch orchestra has concerts, or is on tour, the Philharmonic man takes over the picture work; and when the Philharmonic man must be at Carnegie Hall, the New York Symphony man plays for the film.

### Hack Work Tiring

Obviously, the hours spent in hack work not only tire the men but in the long run seriously affect their tone quality and precision. A man who comes to a rehearsal after playing in a "movie" orchestra until late the night before is not alert and energetic. If he must play for the picture again in the afternoon before he reports at Carnegie Hall for the evening concert, he is certain to be exhausted and unresponsive. If the majority of the orchestra is in this condition from fatigue and over-work, the ensemble quality of its playing is bound to suffer.

The solution of the problem is evidently to pay the orchestra players enough to make it unnecessary for them to do hack work. The orchestra managers protest that their deficits are already more than they can carry and that a substantial increase in the salary list might endanger the life of the orchestra. The men suggest extending the season. There are several other proposals. One is that the salaries of visiting conductors are entirely too high and that a slight reduction in their fees might

## Washington Plans Year-Round Program in \$60,000 Chamber Music Auditorium

PLANS for the new \$60,000 Chamber Music Auditorium in Washington, D. C., the gift of Mrs. Frederick S. Coolidge, are taking shape, according to Carl Engel, chief of the music division of the Congressional Library, who has been spending the week in New York. With the enactment of the proposal into law, the site for the munificent donation has been selected, adjoining the Congressional Library.

"The Senate, House and President have signed the bill and the building will begin soon, in order that the Berkshire Festival may be held in it this fall," said Mr. Engel. "The auditorium will seat approximately 500, and a Skinner organ is to be installed. David Lynn, architect of the Capitol, in consultation with several other eminent architects, are perfecting the plans."

Many people have been laboring under the illusion that this new auditorium will be kept in cold storage all during the winter and will only be used for the annual festival. "The festival is only one of a vast number of activities which will take place in the new hall," Mr. Engel explained. "There will be many noon hour programs, children's concerts, music lectures, recitals and chamber quartets. Even lectures and addresses which have no connection with music will be heard. There is no limit to the activities of the auditorium. Directors

of musical programs will be Mrs. Coolidge, Herbert Putnam, librarian of Congress, and myself."

Although the announced change in the place of the Berkshire Festival, from Pittsfield, Mass., to Washington, has caused some agitation, Mr. Engel assures the public that there is no cause for alarm.

"Competitions and prizes will go on the same as usual and the festival will probably attract even more music lovers as a result of its more central location," he says.

Among the numerous advantages that will grow out of the auditorium is the possibility of bringing to life much of the dormant material kept in the music division of the Library of Congress.

"There are so many rare scores and manuscripts that cannot be taken out of the library," said Mr. Engel.

"The new addition is in the Northwest courtyard and connects with the music room, so that it will be possible to hear them at any time, and we hope that many musicians will take advantage of the opportunities that Mrs. Coolidge's gift has made possible. Even if it be impossible to attend the musical activities of the new auditorium personally, a means will be provided for every one from coast to coast to reap the advantages, for we have decided to broadcast all the musical programs, beginning with those of the Festival this fall."

H. M. M.

## CAPITAL SCHOOLS TO BEGIN MUSIC STUDY

District of Columbia Will Launch System of Free Instruction

By Alfred T. Marks

WASHINGTON, Jan. 28.—Music instruction in the public schools as a regular graded study, which has long been advocated, is to be introduced in the District of Columbia schools this month, according to the announcement of the superintendent. The plan calls for practical instruction on musical instruments by competent teachers. Classes are under the direction of the music department of the District of Columbia schools.

According to a statement of the school authorities, the formation of these classes is for the purpose of enabling children to gain a thorough understanding of music fundamentals, and to teach them to perform on musical instruments.

The classes now being formed are in the four highest grades of the grammar schools (fifth to eighth, inclusive), and in the junior and senior high schools. In addition, classes for piano alone are being formed in the five highest grades (fourth to eighth, inclusive). Beside piano, pupils will be taught in all classes to play the following instruments: violin, cornet, saxophone, drum, cello, clarinet and trombone.

### Rosa Ponselle Recovers

NEW LONDON, CONN., Jan. 24.—Rosa Ponselle, soprano of the Metropolitan, who has been ill at the Mohican Hotel, has fully recovered now and is leaving today for Boston to fulfill an engagement in Symphony Hall. Her illness caused the cancellation of her concert here in the State Armory on Jan. 22.



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## INDIANA TEACHERS VETO LICENSE PLAN

Proposed Bill Providing for  
State Tests Is Subject  
of Debate

By Pauline Schellschmidt

INDIANAPOLIS, IND., Jan. 24.—A negative decision was reached on the proposed legislation establishing a board of examination and licensing for Indiana music teachers at a meeting attended by forty-eight of the representative musicians in the Athenaeum on Tuesday evening, Jan. 21.

A dinner was followed by a general discussion of the bill, at the conclusion of which it was decided not to present it to the Legislature.

Licensing the music teacher in Indiana was first proposed in May, 1923, in Bloomington at the State Teachers' meeting, but it met with such opposition that it was decided to lay the matter on the table until the following meeting in 1924 in Indianapolis, when it was endorsed by a small gathering in the expectation that the bill for licensing the board would be introduced in the Legislature, now in session.

The discussions this week of the material included in "A bill for an act entitled, an act to regulate the teaching of music; to provide for the registration of professional music teachers, and fixing a penalty," were intelligent and interesting. The bill as drafted by Arnold Spencer contains fifteen sections, which he read previous to the discussions.

That art cannot be standardized was maintained by Van Denman Thompson and Ethel Moore, and received approval. There was also opposition to the bill providing that the governor appoint a board of five members as a State board of registration for professional music teachers, from the viewpoint that politics would not raise the standard in music and among music teachers.

Among those who gave views upon the subject were Ernest G. Hesser, supervisor of music in the public schools; Dean Robert G. McCutchan, of De Pauw University, Greencastle, Ind.; Fred Newell Morris, Edward Nell, Glenn Friermood, Horace Whitehouse, Mrs. F. W. Gregor, Helen Warrum-Chappell, Lillian Adam Flickinger, Grace Hutchings, Van Denman Thompson, of Greencastle; Ethel Moore, M. E. Butler and Pauline Schellschmidt.

The meeting was brought to a close upon the suggestion of Edward Nell, who advised future discussion. The final speaker, Dean McCutchan, after delving into the bill, was of the opinion that, as there are approximately 2000 music teachers in the State and they are all concerned, the matter should not be hurried, nor should forty-eight assume the responsibility of the bill to be introduced in the Legislature in a few days.

Many of the teachers expressed their intention of attending the State music teachers' convention in the spring, to be held in Logansport.

The meeting was held in response to a call issued by Mr. Spencer, president of the Indiana Music Teachers' Association.

## MANY CITIES EAGER TO HEAR LAWRENCE TIBBETT

Evans & Salter Overwhelmed With Inquiries Since Operatic Success of American Baritone

An unusually large number of inquiries concerning Lawrence Tibbett have already been received by Evans & Salter, under whose management the baritone will appear in the future. Because of his contract with the Metropolitan Opera Company, with which he made a sensational success in the recent revival of Verdi's "Falstaff," his time for concerts this year will be limited until the close of the opera season in May, when he will undertake a tour that will include at least a dozen of the larger cities.

"We were not able to share in the general surprise that attended Mr. Tibbett's sensational ovation which he re-

## Damrosch Forces Off for Havana Visit

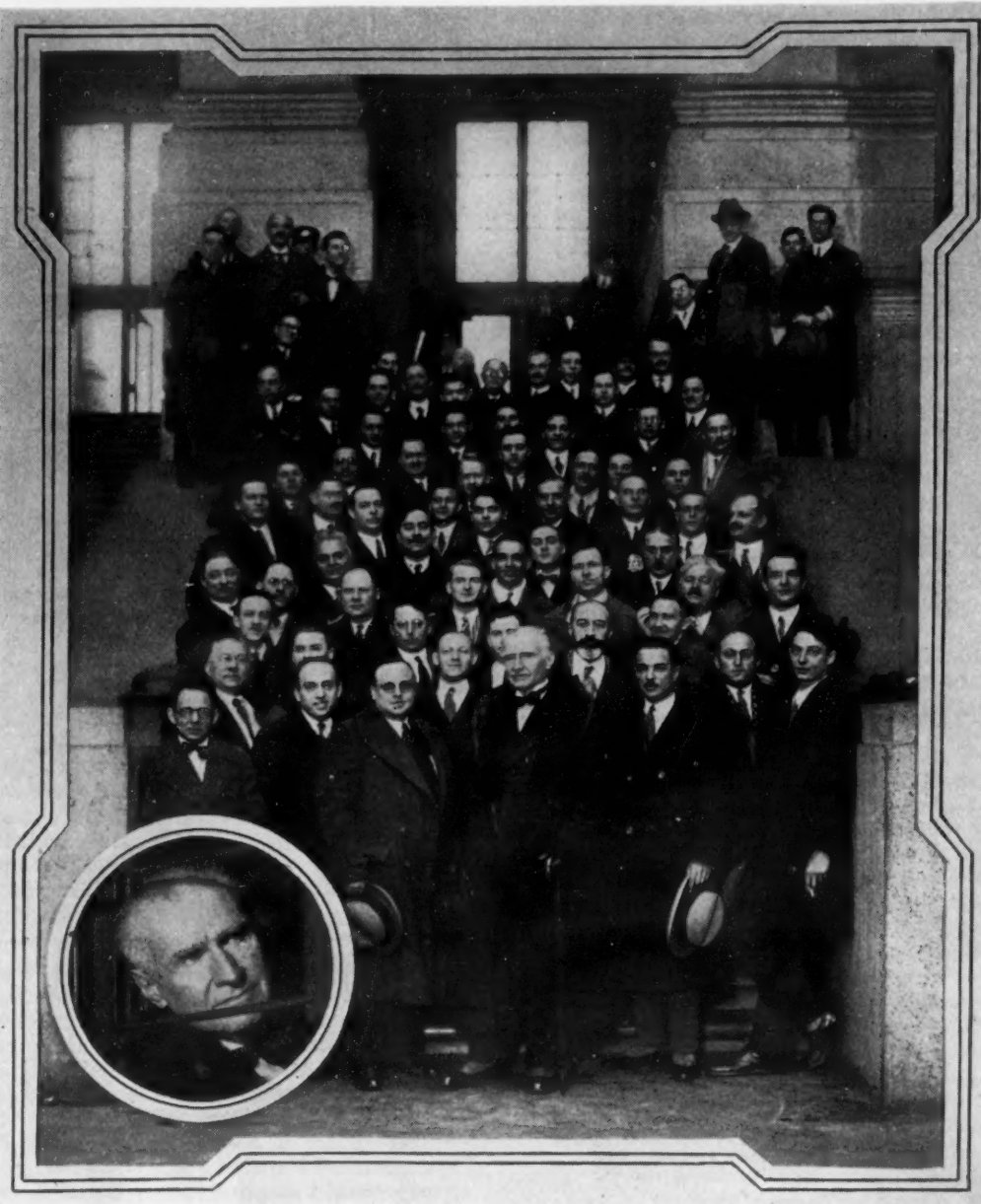


Photo by Bain News Service

Members of the New York Symphony Accompanied by Their Distinguished Leader, Entrained for Southern Tour. Inset: Mr. Damrosch from His Drawing-Room Window

A "MUSIC SPECIAL," unique of its kind in the history of American music, left the Pennsylvania Station, New York, on the afternoon of Jan. 26, with Havana as its chief objective. The orchestra, which is visiting the Cuban capital at the invitation of the Cuban Government, under the auspices of the Sociedad Pro Arte Musical, will be the first foreign orchestral organization ever to visit the Island. Four concerts have been scheduled, the first of which coincides with the anniversary of the conductor's birth, which will be fittingly celebrated following the concert.

This represents the second time in the history of the organization that it has left the native shores for a foreign land, the other occasion being its eventful visit to Europe five years ago, when

ceived at the 'Falstaff' revival," said Lawrence Evans of the managerial firm. "In December, 1923, I went to the opera one night to hear a certain star, but the artistic work of Tibbett eclipsed whatever impression the so-called star made. The next morning I wrote him a letter, congratulating him on his beautiful voice and his intelligent singing. There was a quality in his voice which gave me a thrill and I wrote Mr. Salter, who was out of the city, that here was a singer that would bear watching. From that time I sang Tibbett's praises whenever I had an opportunity, although I had never met him personally at the time.

"And when one does meet him, he quickly finds the cause of his success. We have named him 'the Abraham Lincoln of the concert stage,' for when one talks to Lawrence Tibbett he may be sure that he is talking to the real Lawrence Tibbett. There is no veneer, no affectation and none of the glamor that has given certain foreign singers a sort of halo. He is an honest-to-goodness singer, because he is an honest-to-goodness man, and there is not the slightest doubt that he will shortly be recognized as one of the few great baritones of this generation."

it played in many of the music centers of Europe.

Harry Harkness Flagler, president of the organization, in acknowledging the invitation of the Cuban Secretary of State, sees the tour as another link uniting the musical interests of the two countries.

"My earnest hope," he says, "is that the concerts may not only bring closer together the musical interests of our respective countries, but may serve as a reminder of the friendship in which we hold our sister republic."

On the return trip, which will extend over four weeks, the orchestra will give concerts in Miami, Palm Beach, Jacksonville, Savannah, Columbia, Greenville, Rock Hill, Raleigh, Richmond, Washington, Baltimore, Philadelphia and Harrisburg. Stops were to be made in Wilmington and Daytona on the way down.

Paul Kochanski, violinist, and Mischa Mischakoff, concertmaster, will be soloists.

## MINNEAPOLIS LIST BRINGS NEW MUSIC

Novel Features are Found on  
Programs Given by  
Orchestra

By H. K. Zuppinger

MINNEAPOLIS, Jan. 24.—The regular concert of the Minneapolis Symphony was given with Alice Gentle, soprano, as soloist. César Franck's Symphony in D Minor and Carpenter's "In a Perambulator" Suite were features of the program. The Suite was performed for the first time in Minneapolis and provoked generous applause. The orchestra has never played better than it did in the Symphony. Altogether, this concert was, by not a small margin, the best of the year. Miss Gentle's singing was beyond praise.

The popular concert given by the Minneapolis Symphony recently brought forward Philip Greeley Clapp, pianist, and the Apollo Club. Of especial interest was a tone poem for orchestra and piano composed by Mr. Clapp, who played the piano part. The chorus, with its usual skill, gave several numbers.

The Orchestral Art Society, under the leadership of William MacPhail, gave an interesting concert in the West High School Auditorium, assisted by Annette Yde Lake, soprano, and Ena Hamilton, pianist. Since its last appearance this orchestra, made up mostly of senior students and faculty members of the MacPhail School of Music, has progressed splendidly. Admirable precision and shading were in evidence.

The Thursday Musical gave its morning recital in the Garrick Theater. Mrs. Melvin Campbell, contralto; Elsa Jache, pianist; Karl Scheurer, violinist, and Eleanor Freemantel and Delphi Lindstrom, accompanists, took part in the program. The audience was large and very enthusiastic.

## RUSSIAN BALLET TO TOUR

Fortune Gallo to Manage Activities of Pavley-Oukrainsky Dancers

Fortune Gallo has closed contracts with the Pavley-Oukrainsky Ballet for an extended tour next season. The ballet will carry twenty-five or more dancers, in addition to orchestra and stage mechanics, and will be prepared to give varied programs with complete settings. The Pavley-Oukrainsky Ballet opened the season last September with the San Carlo Grand Opera Company, appearing with that organization in New York, Boston, Philadelphia, and other cities, before going to Chicago, where they remained for the balance of the season with the Chicago Civic Opera Company.

At the close of the Chicago season the ballet is leaving for Mexico City for a series of performances, from whence it will go to Havana for an engagement. Last summer they visited South America, where they had a great success in Buenos Ayres and other cities. The tour under Gallo's management will be the first extended tour of the ballet in America, although it has been seen in many cities throughout the country.

## ALICE ROSSETER

Mezzo-Soprano

New York Recital-Town Hall

Tuesday Afternoon, Feb. 3rd, at 3 o'clock

### PROGRAM

I	Lungi Dal Caro Bene.....Secchi	III	Crepúculo.....arr. by La Forge
	Vittoria, mio core!.....Carissimi		El Paño Moruno.....de Falla
	La Lune Blanche.....Szulc		Jota.....Alvarez
	Nocturne.....Poldowski		
II	Des Kindes Gebet.....Max Reger	IV	Serenade.....Carpenter
	Ein solcher ist mein Freund		After Long Absence.....Milligan
	On Wings of Dream.....Erich J. Wolff		Wings of Night.....Winter Watts
	Whether by Day.....Tchaikowsky		Happiness.....Richard Hageman

RICHARD HAGEMAN at the piano

Management: WOLFSOHN MUSICAL BUREAU, Inc.

MASON & HAMLIN PIANO USED

## SAMMY KRAMER

Management: DANIEL MAYER, Aeolian Hall, New York

AMERICA'S  
BOY VIOLINIST  
Aeolian  
Hall Recital  
Feb. 11, 8:30 P. M.



## Chicago Opera Deficit Is \$400,000

[Continued from page 1]

The last week of the Chicago season was one of stress and excitement, with a recurrence of the rumors that have been in the air for weeks as to friction within the company. Definite announcement was made by the management that Pietro Cimini, oldest in point of service of the Chicago staff of conductors, had been dropped from the roster. The reason given was that he had permitted Tito Schipa to take an encore in "Marta" at the last performance of the season a year ago. Mr. Schipa took upon himself the blame for that incident, but declared he had been given reason to believe the encore was permissible, as other artists had repeated arias under similar circumstances.

Chicago papers quoted Mr. Schipa as saying, when he learned of the dismissal of Cimini, "If Cimini goes, I go, too." Mr. Schipa has a three-year contract. When a representative of MUSICAL AMERICA saw the tenor, he denied that he had made the remark attributed to him.

The announcement of the huge deficit made by Samuel Insull, president of the Civic Opera Company, was another of the bombshells of the week. It was preceded by a lesser flare-up, in which Stanley Field, secretary of the company, undertook to answer some of the opera management. In this explanation he shifted to Amelita Galli-Curci the blame for her not being a member of the company, saying that "it was necessary to remind her that she was not running the organization," and adding, "Our side of that affair has never been told, but we could say a good deal if we wanted to."

He declared that the loss of Lucien Muratore was not so important as critics of the organization seemed to think, asserting that the year after Mr. Muratore left the company he lost his voice, "and is now teaching instead of singing"—a statement which resulted in talk of a suit on the part of Mr. Muratore's agent here, who states that the tenor has been singing in opera in France.

Mr. Field defended Edith Mason and Rosa Raisa, saying that it was only natural that the latter should want her husband, Giacomo Rimini, in the company, although admitting "that Rimini is no world-beater." With regard to criticisms of the repertoire, he said it was "The Gold Coast" that wanted novelties and French opera, that German opera didn't pay, and that, personally, if he had his own choice, he would select Italian works "as I like the kind of music I can whistle."

This drew a question from Mary Garden, asking, "What is the Chicago Opera Company to develop into in the future, a monument of musical culture, or a tune-whistling institution?"

"The board of trustees," Mr. Field said, "can ask for our resignation at any time, if they want to, and if they think they can find any one to do the work better, neither Mr. Insull nor myself would have any regrets. You can see for yourself, the task is a thankless one, and, even if our salaries were doubled, we would be receiving nothing."

### Ninety-eight Performances

The local season has witnessed ninety-eight performances. Of these sixty-two have been distributed among nineteen bills, presented in Italian. Of the thirteen works sung in French, there has been a total of thirty performances. The one German work sung in that tongue—"Tannhäuser"—was sung four times. "Hansel and Gretel" was given twice; in English. The repertoire first announced was carried out almost completely, with the substitution of "The Jewels of the Madonna" for the anticipated "Masked Ball," and with the exception of promised performances of Henry Hadley's "Bianca," expected to have been sung in English. "Tales of Hoffmann" was the final opera at the popular-price performance Saturday night.

The season's deficit represents an increase of \$75,000 over the \$325,000 deficit of 1923-24, and of \$50,000 over the \$350,000 loss of 1922-23, the first season of civic opera. The figures were made public Friday night by Samuel Insull, president of the Chicago Opera, at a complimentary performance given the

subscribers and the Friends of Opera by the management.

In discussing this year's deficit Mr. Insull pointed to general business conditions, saying the management was handicapped by the early season it was obliged to give at home. "Should we find it possible to run our season in January, February and March, instead of November, December and January," said Mr. Insull, "we should have an altogether different state of affairs financially."

### Increased Expense

A second cause of the deficit has been, according to Mr. Insull, the increased expenses under which the company has operated this year. This increase is one of 3 per cent over that of the three-year period preceding the present management, just as the deficits of its three years of responsibility have resulted in a reduction of \$586,000 under the cost of the same period before its coming into authority.

A major offset of a greater deficit, according to Mr. Insull, is the spring tour, which distributes the overhead expense over a larger territory and a longer period, besides advertising Chicago as a pioneer in the civic fostering of art. Another anticipated reduction of costs will be afforded by the building of the company's own warehouse, shortly to take place. Bonds for the total cost of \$500,000 will be issued, and will be bought by guarantors. Of these \$300,000 have already been subscribed. The retirement of the bonds will probably take place in nine years, when the warehouse will become the permanent property of the Chicago Civic Opera, saving the management over \$80,000 annually.

A further solution of the company's annual losses is to be found in increased patronage, according to Mr. Insull. This patronage, he believes, is most gratefully served by the production of operas old enough to be familiar to Chicagoans, if the evidence of the box-office is to be credited. Mr. Insull also believes it would be helpful if the prices of seats, ordinarily selling at a top price of \$6, could be raised. The present price is all the business will stand, however, in the opinion of the management.

Mr. Insull, in taking note of criticism which had been leveled at the company, announced as his opinion that there is no other way than a financial one in which to regard the Auditorium's activities.

### "Cannot Run on Air"

"The company cannot be run on air," he explained. "If you will provide us with unlimited funds, we are willing to make any number of experiments. But in that case you might just as well put the Federal Reserve Bank at our disposal." He announced himself and his associates willing to turn the management of the Chicago Opera to anyone in whom the guarantors or subscribers—he did not make clear which—placed in greater trust than the present incumbents.

The spreading of musical interest has been aided, according to Mr. Insull, in the giving of two special matinées for school children, and of several special performances of popular works in which large industrial organizations have either entertained their employees or have sold them seats at greatly reduced prices. Blocks of seats have also been offered industrial and business organizations at reduced prices. It is also understood various of the city's clubs have been afforded blocks of a hundred seats at half prices during the season, and the management has also occasionally admitted many persons as guests to its performances during the winter.

The company's enterprise in adding to the repertoire was touched on in Mr. Insull's short speech. "Fra Diavolo" and "Les Pêcheurs de Perles," never before mounted in Chicago, have been heard this season, and there have also been revivals of several important works produced in the Auditorium only in the period before the present organization was established.

### Two Orchestras Engage Henry Hadley as Guest Conductor

Henry Hadley, associate conductor of the New York Philharmonic, has been engaged to conduct a pair of concerts of the Boston Symphony in Boston on the afternoon and evening of Feb. 6 and 7. On Feb. 5, he will lead the Boston forces in a concert in Cambridge, and on Feb. 8, will appear as guest conductor of the Baltimore Symphony in Baltimore.

## Final Week of Chicago Civic Opera Brings Vivid Revival of "Pelléas"

CHICAGO, Jan. 24.—Among outstanding events of the last week of the Chicago Civic Opera were the annual gala performance on the last Friday night of the season, composed of excerpts from four operas, and the revival of "Pelléas."

In the former Rosa Raisa, Antonio Cortis, Cyrena Van Gordon and Cesare Formichi presented the final act of "Gionconda" under Roberto Moranzoni's baton. Mary Garden and Fernand Anseau contributed the tent scene from "Monna Vanna," which has not been in the regular schedule this year and which these two artists had not previously sung together in Chicago. Giorgio Polacco conducted.

Claudia Muzio, Tito Schipa, William Beech and Antonio Nicolich gave the final act of "Traviata," with Pietro Cimini conducting. The entertainment closed with the first act of "Romeo and Juliet," with Charles Hackett, Edith Mason, Mr. Formichi, Désire Défrère and the ballet, with Mr. Polacco again in the stand. The house was crowded and appreciative.

Two novelties were heard in the final week of the season—"Pelléas et Mélisande," sung Wednesday night, and "Roméo et Juliette," heard at the Sunday matinée. Debussy's beautiful opera had not been sung for four years. Gounod's has been a more or less customary item in the repertoire of each season, although of late winters it has not had the popularity it once aroused when Amelita Galli-Curci, Lucien Muratore, Alfred Maguenat, Hector Dufranne and others gave in it a performance worthy of lasting memory.

### "Pelléas" Splendidly Revived

The special hearing of "Pelléas et Mélisande" had been expected by the company to be the great performance of the season and all participants were in a high state of anticipation. The presence in the company of Mary Garden, who created the rôle of *Mélisande* at Debussy's request, has made the masterpiece both an easy and an almost inevitable occasional piece in the local repertoire. The rôle of *Pelléas*, earlier sung here by Edmund Warnery and later by the baritone Alfred Maguenat, was intrusted to José Mojica. Mr. Baklanoff's *Goland* was a fascinating picture of gloomy and ingrowing despair. Mr. Mojica's *Pelléas* was also admired in many quarters. Alexander Kipnis as *Arkel*, the aged king, was a third associate new to the production. He sang beautifully, if not wholly in the style of the opera. Antonio Nicolich was most agreeable in the short but delicate rôle of the *Physician*. Maria Claessens as *Geneviève* had accustomed duties and discharged them well. Helen Freund was a charming *Yniold* and sang with buoyant tone and admirable diction.

The burden of the performance rested with Miss Garden. It was a privilege to hear her once more in a rôle she has patterned upon lines of such dreamlike and ravishing beauty. Her performance was exquisite throughout. Miss Garden, making her farewell for the season, was respectfully greeted by a very large audience.

Debussy's music seemed to grow in climactic force as the evening progressed, though its performance did not have that unity or coherence which is desirable in a work of such delicacy. Giorgio Polacco conducted.

### "Romeo" Has Only Performance

The solitary performance of "Roméo et Juliette" this season was given at a special matinée on Jan. 18, with Charles Hackett and Edith Mason in the title rôles. Both singers were familiar in these parts, as was Mr. Défrère as *Mercutio* and Edouard Coteuil as a splendid *Frère Laurent*. Gladys Swarthout was new as *Stephano*, Cesare Formichi as *Capulet* and Mr. Nicolich as *Verona*. Mr. Polacco conducted.

Mr. Hackett distinguished himself in the rôle of the *Montague* lover and exile. His fine bearing won him sympathy from the start and his voice, one of the

most remarkable in the company, colored to passages of recitative, especially in the second and the final scenes, with unwonted expressiveness.

Miss Swarthout as the *Page* proved herself one of the finest young singers the company has engaged in many years. Repetitions furnished the remainder of the final week's bills. The preceding Saturday night's performance had been a rehearsing of "Hansel and Gretel," in which the tiny youngsters, Edith Orens and Helen Derzhbach, repeated their triumphant impersonations of the babes in the wood. Others heard were Augusta Lenska as the *Mother*, Mme. Claessens as a delightful *Witch*, Miss Swarthout and Lucie Westen as *The Sandman* and *The Dewman* and William Beck as the *Father*. Frank St. Leger conducted with sympathy.

### Muzio Makes Year's Adieu

Claudio Muzio's final performance of the season was made at the Monday performance of "Mefistofele," in which Feodor Chaliapin once more assumed the gigantic title rôle with full exertion of his remarkable powers. Miss Muzio sang with her accustomed fervor and detailed interpretation, using an amazing breadth of tone and pleasing a very crowded audience with the vividness of her dramatic conception. Antonio Cortis was the *Faust*, and Miss Lenska, a new *Helen*, sang with great beauty of tone. She was much admired. Flora Perini was the *Pantalis*, one of her loveliest rôles.

### "Martha" Ends Season

Tuesday's repetition of "Martha," ending the eleven weeks' subscription series, was given with Edith Mason in the title rôle and Tito Schipa reaffirming his hold upon the public enthusiasm in his last performance of the season. Miss Perini was the patrician *Nancy* and Virgilio Lazzari the amusing *Plunkett*. Vittorio Trevisan repeated his delightful performance of *Sir Tristan*. Robert Moranzoni conducted with elegance.

Elvira de Hidalgo gave her first performance as *Lucia di Lammermoor* at a special Thursday matinée and delivered some of the finest coloratura singing of the season. She showed very beautiful tone color. Mr. Cortis won favor as *Enrico*. Giacomo Rimini was the brother and Mr. Lazzari the tutor. Pietro Cimini conducted with spirit and decision.

At the Thursday hearing of "Faust" the title rôle was once more sung by Charles Hackett; Miss Mason was the *Marguerite* and Mr. Chaliapin the *Mephistopheles*, singing in spite of indisposition. Gladys Swarthout was a notable *Siebel*. Mr. St. Leger conducted with good taste.

The Saturday matinée of "Boris Godunoff" found Mr. Chaliapin recovered, apparently, from his illness of Thursday and singing with his accustomed inventiveness of effect and sublimity of assurance. The variety of his expression is amazing. Miss Lenska, a new *Marina*, sang with great beauty and expressiveness. Others heard were Mr. Cortis as the pretended *Dimitri* and Miss Swarthout as the young *Czarevitch*. A numerous cast, as well as a reanimated chorus, lend splendor to one of the company's best productions. Mr. Polacco conducted.

Mr. Anseau was once more the *Hoffmann* in his farewell in "Tales of Hoffmann." Florence Macbeth was a miraculous *Doll* and Olga Forrai, as both *Giuiletta* and *Antonia*, gave demonstration of expressive use of the middle voice. Alice D'Hermanoy was the *Niklauss*, and Joseph Schwarz gave his fine simulation of villainy. Kathryn Meisle's fine voice was heard in the last act, and other competent members of the company had the rôles in which they were heard earlier in the season. Charles Lauwers conducted.

EUGENE STINSON.

### Margaret Matzenauer Appear in Wichita Series

WICHITA, KAN., Jan. 24.—A delighted audience that filled the Crawford Theater greeted Margaret Matzenauer, contralto, on her appearance here in the third concert of the artist series managed by Mrs. L. K. Brown.



NEW YORK — "Sensationalism, Fantastically beautiful."

BOSTON — "Really sensational feature."

CHICAGO — "Adoring applause stopped the show."

SEASON—1925-26

TOUR OF THE

LONDON — "Mr. Pavley's lightness and delicacy are extraordinary."

PARIS — "M. Oukrainsky a young god."

HAVANA — "They made a tremendous impression."

# Pavley-Oukrainsky Ballet

Beginning Early October



Just Closing Successful Season—Chicago Opera Company—Now Filling Special Four Weeks' Engagement, Mexico City

Complete Company of Twenty-five Dancers with Orchestra

*A Novelty That Should Be Included in Every Concert Course*

*Varied Programs of Ballet and Divertissements*

We can offer this attraction upon terms which we believe are lower than ever quoted before for an attraction of this magnitude.

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NEW YORK**



SEASON  
1925-1926

## FORTUNE GALLO

ANNOUNCES

THE TOUR OF AN

# All-American Opera Company

Complete Organization of Fifty-Chorus-Orchestra-Cast of  
American Singers. Elaborate Costume and Scenic Production

TOUR OPENS IN OCTOBER

FIRST PRESENTATION

# "ALGLALA"

AMERICAN OPERA IN ENGLISH

MUSIC BY FRANK DE LEONE

TEXT BY CECIL FANNING

### ENDORSED BY THE AMERICAN FEDERATION OF MUSIC CLUBS

#### THE NATIONAL FEDERATION OF MUSIC CLUBS

January 17, 1925

To the Presidents of the Federated  
Clubs:

Mr. Fortune Gallo, Impresario of the San Carlo Grand Opera Company, has expressed a willingness to produce the American Opera ALGLALA, by F. B. De Leone and Cecil Fanning, provided a sufficient number of our Clubs will include a performance of the Opera in their list of attractions next season.

Our Clubs are all familiar with the success attending the premiere of this American Opera in Akron last spring, and the later production in Cleveland last November. These performances were witnessed by many of our Board Members, including your President. The success was highly gratifying to all of us.

Mr. Gallo's proposition is one that should meet with ready response. We have now an opportunity to give tangible expression to our professed interest in the American composer and to prove that we are really sincere in our desire to foster American art. Let us give Mr. Gallo the support necessary to insure the success of his efforts.

Sincerely yours,

Lucile M. Lyons,

Mrs. John F. Lyons, President  
National Federation of Music Clubs

#### STAN-HYWET HALL NORTH PORTAGE PATH AKRON, OHIO

Dear Mr. Gallo:

Your proposed plan to organize an "All American Opera Company" to produce Frank De Leone's American Grand Opera, "Alglala" is truly splendid, and should create immediate requests for dates from all parts of the country.

As given in Akron and Cleveland "Alglala" proved such an unqualified success that I unhesitatingly recommend local managers and Music Clubs to place it on concert courses as a leading attraction.

Your many years of success as an impresario of the San Carlo Opera Company assures the public that "Alglala" will have an altogether fine and authoritative presentation under your management.

Yours for American Opera,

Gertrude F. Seiberling

(Mrs. Frank A. Seiberling)

To Mr. Fortune Gallo,  
Aeolian Hall,  
New York City

#### TO MUSIC CLUB PRESIDENTS

A letter from Mrs. Edgar Stillman  
Kelley

Fortune Gallo, impresario of the San Carlo Opera Company, has expressed a willingness to produce the American Opera "Alglala" by the young American Composer Frank De Leone, and Cecil Fanning, provided a sufficient number of our clubs will include a performance of the opera in their list of attractions for next season.

The Clubs are all familiar with the success which was accorded the premiere of this opera in Akron and Cleveland last fall which was witnessed by many of our members. Mr. Gallo's proposition is one that should meet with ready response. This is an opportunity to give a tangible expression to the plea which we have been making for the encouraging of American Composers, and a chance to prove that we are sincere in our desire to foster American Art. Let us show Mr. Gallo that we appreciate his efforts.

Yours very sincerely,

Mrs. Edgar Stillman Kelley,  
Director Department American Music,  
American Federation of Music Clubs  
Oxford, Ohio, January 10, 1925

The performance of "Alglala" given at Cleveland and Akron, Ohio, last fall was witnessed by prominent club women, managers, critics and musicians who came from all over the country to witness the premiere. The opera was received with greatest enthusiasm and heralded as another milestone in the progress of American Opera.

The length of tour and cities to be visited will depend upon the prompt response from clubs, local managers and societies who wish to encourage the promotion of American composers and artists.

**FORTUNE GALLO, Aeolian Hall, New York**

*The American Opera Company Is a Distinct Organization Independent of the San Carlo Opera Company Which Will Open Its Usual New York Season at the Century Theatre Early in September.*





Season after Season

**LEVITZKI**

continues to thrill his audiences

It requires no effort to be soothed by Mr. Levitzki's gentle touch, nor to be lulled by the magic of his tone, his rippling runs, his colorful phrases. One might wish that no pianist would venture onto the concert stage until he had reached the Levitzki class.

*New York Evening World*, Nov. 9, 1922

Seldom have we heard as fine a program as Levitzki gave us. Here is an artist who has the real spark of pianistic genius in him. He is a poet-pianist, a painter whose strokes are broad and virile.

*Denver Post*, Nov. 22, 1922

Of all the pianists that come to display their wares in Chicago in the course of a season, Mischa Levitzki comes pretty nearly leading the list.

*Chicago Tribune*, Dec. 11, 1922

Levitzki proved the sensation of the evening. He enthralls his hearers with his interpretation of Chopin and in the next breath thrills them with the tremendous power he achieves in Rubinstein's Staccato Etude.

*Seattle Times*, March 20, 1923

Mr. Levitzki's playing is like a crystal through which flow a hundred tints and shadings.

*Des Moines Register*, Nov. 20, 1923

He has the power to secure a tone of such haunting beauty that one reluctantly allows it to fade to a memory.

*New York American*, April 5, 1924

A huge audience delighted in his forceful and intellectual interpretations.

*New York Mail*, Jan. 14, 1925

Perhaps the most remarkable thing about this remarkable young pianist is the curious commingling of tremendous dynamics and fine sensitiveness.

*Toledo Blade*, Jan. 17, 1925

## For Season 1925-1926

Mischa Levitzki is already booked as follows:

September to December . . .	Orient
January to February 10 . . .	Pacific Coast
April to May . . . . .	England

N. B.—The only remaining available time in America  
is February 15 to March 20

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### Kathryn Meisle Joins List of Noted Artists Under Wolfsohn Banner



Kathryn Meisle, Contralto of the Chicago Civic Opera Company

Kathryn Meisle, contralto of the Chicago Civic Opera Company, will be booked by the Wolfsohn Musical Bureau, Inc., beginning with the season of 1925-1926. Born in Philadelphia, Miss Meisle has received her entire musical training in the United States and is one of the few American singers to have achieved a leading position in opera and concert without European study and experience.

In November, 1923, Miss Meisle was engaged by the Chicago Civic Opera Company to sing leading contralto rôles. She made her début in the rôle of *Erda* in "Siegfried," on which occasion all the Chicago critics commented on her finished artistry. She sang fifteen times during her first season, each succeeding rôle increasing her success so that she was reengaged for the season of 1924-1925.

Miss Meisle's concert successes have been equally remarkable, her tours extending from coast to coast. Important appearances have been made as soloist with the Boston Symphony, the Philadelphia Orchestra, the Chicago Symphony, the Detroit Symphony, the Cleveland Orchestra and the Minneapolis Symphony, and she has appeared at the North Shore Festivals, with the Boston Handel and Haydn Society and at the Ann Arbor Festivals.

### HAROLD SAMUEL COMING

Distinguished English Pianist Will Return for Short Tour Next Season

Harold Samuel, distinguished English pianist, who made an unusual success in this country last October, will return to America for a brief tour in January, February and March, 1926, under the management of the Wolfsohn Musical Bureau, Inc. Mr. Samuel came to this country at the invitation of Mrs. F. S. Coolidge to play at the Berkshire Music Festival. He made his New York début on Oct. 14, followed by another New York recital on Oct. 17. He played in Boston on Oct. 15 and with the Beethoven Association in Aeolian Hall on Oct. 27, the night before he sailed for England to fulfill his European engagements.

Mr. Samuel planned to give only two recitals in this country in addition to the Berkshire Festival appearances, but his success was so great and the demand to hear him so widespread that he was forced to remain here up to the last moment he could and still meet his London dates. In addition to his New York appearances, he also gave recitals at Yale, Bryn Mawr and Vassar.

### Russian Violinist to Make Début

Joseph Coleman, violinist, who will make his American début in Carnegie Hall on Monday evening, Feb. 2, was born in Odessa, where his father was a professor, and began his musical studies at an early age. These studies were interrupted several times, but in 1913 he studied for a year under Alexander Fiedman in Berlin, studying later under Louis Peskai in London for four years. In 1919 he gave his first recital in Queen's Hall, London, with the Albert Hall Symphony, Sir Landin Ronald conducting. The recital was such a success that it was followed

by a second and a third. Through the good offices of John W. Davis, then American Ambassador, Mr. Coleman was permitted to come to America in 1920, studying in New York under Leopold Auer for three seasons, reappearing last year in Germany and England. In his American début Mr. Coleman will play Handel's Sonata in A, Paganini's Concerto in D, Mendelssohn's Concerto in E Minor and shorter pieces by Tchaikovsky-Auer, Popper-Auer, Gluck and Wieniawski. Harry Kaufman will be at the piano.

### MABEL GARRISON TO VISIT FAR EAST ON WORLD TOUR

American Soprano Will Sail Next Month  
For Concerts in Important Cities  
of the Orient

Mabel Garrison, soprano, will sail for the Far East late in March on a trip which will carry her around the world. Miss Garrison is scheduled to sing in Tokio, Hankow, Seoul, Tien-Sin, Peking, Hong-Kong, Manila and a number of other cities in China, Japan, Korea, the Philippine Islands, to be followed by concerts in Java and the Straits Settlements. After this tour, which will be under the management of A. Strok, Miss Garrison is planning to visit British India before sailing for Europe. Her Far East tour will keep her occupied until July.

"I have always wanted to visit Japan and China," said Miss Garrison in discussing her trip, "but have never had the opportunity, so when the offer came to make a tour I was naturally glad to accept it. We expect to have a wonderful time. Of course, we shall stop off at Hawaii on the way over as I have been looking forward to a visit to Honolulu."

"Whenever I mention going to China, people always say, 'O, but the bandits will get you!' But they tell me there are not so many bandits in China as the newspapers make out, and I don't think the prospect of meeting a few would frighten me out of the chance to go there."

"Then whenever I say anything about Japan, people murmur 'Earthquake' at me in terrible tones, as if to say 'The goblins will get you!' But I think Japan is through shaking for a while. They have had their quake and they say there will not be another big one for twenty years at least."

"It seemed to my husband, Mr. Seimmon, and myself that it would be a shame to get so far around the world without going all the way, so we are planning now to continue on around to Europe after the Far Eastern tour is over. It is some time since I have been in Paris and London and I will be glad to become what they call a 'globe trotter.' I shall be glad to get back to the United States, however, and I will return in time for my fall engagements next October."

### New York to Hear Boston Soprano

Laura Littlefield, soprano, will make her New York début in song recital on Thursday afternoon, Feb. 12, in Aeolian Hall. Mrs. Littlefield appeared in New York as soloist with the Boston Symphony in Carnegie Hall in February, 1922, but this will be her first song recital in the metropolis. Her program will include "The Sea Gull of the Land-Under-Waves" by M. Kennedy-Fraser, Arthur Bliss' "The Buckle" and "The Witch Hare," "Come Hither" by Albert Spalding, Martin Shaw's "Song of the Palanquin Bearers" and Richard Hageman's "Me Company Along." There will also be a group by Handel, Purcell and Pergolesi and German lieder and French songs. Richard Hageman will be at the piano.

### Grace Divine Chooses Novelties for Her First New York Recital

Grace Divine, contralto, will make her début in song recital in Aeolian Hall on Friday evening, Feb. 27, with Frank La Forge, composer-pianist, as her accompanist. Miss Divine will sing for the first time two new songs by Joseph Marx, "Am Brunnen" and "Nofur." She will also sing for the first time in New York two songs by Rachmaninoff, "A Dream" and "All Things Depart." Other numbers on her program will include songs by Handel, Strauss, Brahms, Coquard, Fourdrain, John Alden Carpenter, Henry Hadley and two songs by Frank La Forge, "Hidden Wounds" and "When Your Dear Hands."

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Josef Hofmann  
Moriz Rosenthal  
Madame Leschetzky  
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Dai Buell  
Olga Samaroff  
Benno Moiseiwitsch  
John Powell  
Harold Samuel

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Vincente Ballester  
Reinald Werrenrath  
Clarence Whitehill

#### Violinists:

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Cecilia Hansen  
Toscha Seidel  
Albert Spalding  
Eduard Zathureczky

#### Harpist:

Salvatore De Stefano

#### Tenors:

Mario Chamlee  
Edward Johnson  
George Meader  
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BASILE KIBALCHICH, Conductor

"Twenty-Two Voices, Every One Individual"

—*Boston Transcript*, Jan. 10, 1925.

"The singing last evening was at times almost beyond belief. It was not the periodic or sporadic rise and fall, the continual ebb and flow of a normal chorus, but the subtle and marvelous flexion of a complex and living organ. Mr. Kibalchich has made a particular study of the humming tone, the tight-lipped head-tone, and the rounder sonorities of the full-throated bass. It is in the daring and original employment of these that a shifting brilliance of the vibration mimes the legato string or the chuckling pizzicato. Nor must there be the most imaginative mind to fancy the piquant oboe or the dry and biting bassoon."—*Boston Evening Transcript*, January 10, 1925.



"Mr. Kibalchich's singers showed ability to produce skillfully graded tonal volume, from scarcely audible pianissimo to grand climax."—*Providence Bulletin*, January 5, 1925.

"Full quality of tone, even robust in the more powerful passages, carried the story on rising crescendo to a smashing climax."—*Providence News*, January 5, 1925.

"In keeping with the dazzling effect of the singers' uniforms was their music, unusual in its harmonious resemblance to an orchestra under perfect leadership."—*Springfield Republican*, November 10, 1924.

"They carried off their hearers on a wave of sympathetic feeling."—*New York Times*, October 29, 1924.

"It was about as excellent an example of minutely beautiful choral singing as we have ever heard."—*New York Evening Journal*, October 29, 1924.

"The remarkable choral technique and unerring pitch, and the variety of effects attainable were the notable features of the performance."—*New York Herald Tribune*, October 29, 1924.

"These Russians do wonders with their voices, and they are magnificently endowed vocally."—*Boston American*, January 10, 1924.

"One of the most beautiful bits of singing that it has been the

privilege of local concert-goers to hear in many a day."—*Boston Traveler*, January 10, 1925.

"M. Kibalchich's direction was faultless and the response of his choir left nothing to be desired."—*Wilmington News*, November 19, 1924.

"There has never been a more artistic choral organization in Cumberland, and its superior will probably never be heard."—*Cumberland News*, November 18, 1924.

"Not only were the tonal nuances reproduced, but beat and thrust, as when the bow bites the string or the breath pulses the horn, were felt. It truly deserved the term 'symphonic'."—*Wilmington Every Evening*, November 19, 1924.

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## HARTFORD APPLAUDS CHOIR AND SOLOISTS

Oratorio Society and Guest  
Artists Greeted With  
Acclaim

By Burton Cornwall

HARTFORD, CONN., Jan. 24.—An audience believed to be the largest ever assembled in the Capitol Theater welcomed Rosa Ponselle, soprano of the Metropolitan Opera, on Jan. 18. Miss Ponselle, in excellent voice, sang numbers by Verdi, Caccini, Schumann, Georges, Rimsky-Korsakoff, Farley and MacFayden. Encores were added after each group.

The accompanist was Stuart Ross, who was enthusiastically received in his solo numbers. He played études by Chopin and numbers by Grunn, Palmgren and Grainger, with three encores. The concert was given under the management of Robert Kellogg.

The Hartford Oratorio Society gave the first of its concerts this season on Jan. 20 in Foot Guard Hall. The organization consists of nearly 200 mixed voices and appeared to advantage in numbers by Wagner, Mascagni, Bizet, Parker, Elgar and Massenet. E. F. Laubin, conductor, obtained excellent results. The accompaniments were furnished by the Boston Festival Orchestra.

The soloist was Arthur Kraft, tenor, who was cordially received. His first number was an aria from Massenet's "Manon." As an encore he sang an excerpt from "Le Roi d'Ys." He also appeared in two numbers with the club and in a group of songs by Handel, Warren and Wood.

In the Habanera from "Carmen," one of the numbers sung by the club, Eleanor G. Willard, a member of the chorus, was allotted the solo and appeared to advantage.

## COATES WILL GIVE WORKS BY AMERICAN COMPOSERS

Rochester to Hear Music by Hanson,  
Jacobi and Bloch at Concerts in  
Eastman School of Music

ROCHESTER, N. Y., Jan. 24.—Albert Coates, arriving in Rochester to take up the baton of the Rochester Philharmonic Orchestra for ten weeks, says he will produce Gustav Holst's "Planets" and three American compositions, a symphony by Jacobi, a work by Ernest Bloch and "Lux Eterna" by Howard Hanson.

The three Little Symphony concerts Mr. Coates will conduct in Kilbourn Hall will also bring out a number of new works. The organization consists of about twenty members of the Philharmonic Orchestra. The New York concert of the Rochester Philharmonic Orchestra is scheduled for March 23. Mr. Coates has started his class in conducting in the Eastman School, holding five sessions a week.

The Flonzaley Quartet gave a delightful recital in Kilbourn Hall on Jan. 12. This event was one of the Monday evening series of chamber music concerts. Besides Beethoven's Quartet in B Flat, Op. 18, No. 6, and Schubert's Quartet in D Minor, the Flonzaleys played two movements, the Andante and Scherzando, from Albert Spalding's Quartet in E Minor, Op. 10. The players were enthusiastically applauded and gave two encores.

Florence Macbeth, soprano, and Richard Crooks, tenor, were heard in recital in the Eastman Theater in one of the concert series. George Roberts accompanied Miss Macbeth and Charles A. Baker was at the piano for Mr. Crooks. The audience was large and gave unqualified approval to the artists' work.

MARY ERTZ WILL.

## Wilmington Applauds William Wade Hinshaw's "Figaro" Production

WILMINGTON, DEL., Jan. 24.—Presenting "The Marriage of Figaro" in the Playhouse recently, William Wade Hinshaw's company scored a success that was one of the most emphatic in the annals of this city. Under the baton of Ernest Knoch, the performance was carried out with remarkable smoothness and precision. Clytie Hine as the Countess, Editha Fleischer as Susanna, Alfredo Valenti in the rôle of the Count and Pavel Ludikar singing the part of

Figaro were all happily cast, as was Celia Turriel, appearing as Cherubino. Enthusiasm increased as the performance advanced and many curtain calls were responded to after the last act.

THOMAS HILL.

## ACTIVITY MANIFESTED BY INDIANAPOLIS MUSICIANS

Resident Artists Give Programs Dealing  
With Works of Various Schools  
and Periods

INDIANAPOLIS, Jan. 24.—Splendid programs were provided by resident musicians last week.

The Indianapolis Matinée Musicale gave a concert in the Masonic Temple, participants being Louise Parker, who came here recently from New York, Frances Johnson, Helen Smith Folz, Marie Dawson Morrell, Ada Strong and Mrs. C. Coffin.

The local organ guild met in the Church of the Advent on Sunday afternoon, when Horace Whitehouse, dean of the guild, and Emma Remfer Whitehouse were heard in a program.

At the January concert, given in the sculpture court of the Herron Art Institute, the program was given by Louise Parker and Helen Smith Folz. These concerts are arranged by Mrs. Hugh McGibeny and Mrs. Charles Maxwell of the extension committee.

The Harmonie Club, for opera study, drew many members to the home of Mrs. W. H. Morrison on Jan. 19 when "Mignon" was reviewed. Mrs. Norman L. Schneider told the story in original verse and Pauline Schellschmidt had charge of the musical program. The Overture was played by a string quintet, harp, piano and flute, and the entr'acte was arranged for strings and piano. Both numbers were conducted by Pauline Schellschmidt. The players were Ella Schroeder, Cleon Colvin, Berenice Reagan, Florence Jeup, Elizabeth Love, Louise Schellschmidt-Koehne, Helen Smith Folz and R. A. Boley. Singers were Lillian Adam Flickinger, Mary Ann Parker, Mrs. Glenn Frier-mood, Norma Mueller and Mildred Daugherty Emry. Lucille Row danced the Gipsy dance. Accompanists were Berta M. Ruic, Paula Kipp and Helen Smith Folz.

Rudolf Reuter, lecturer and pianist of Chicago, gave a program on Jan. 19, taking up work of the romantic period and playing Schumann and Liszt compositions.

PAULINE SCHELLSCHMIDT.

## SYMPHONY SCORES SUCCESS

Allentown Orchestra Gives Program  
With Two Vocal Soloists

ALLENTOWN, PA., Jan. 24.—The local symphony, made up of fifty-five men and women playing under the baton of Lloyd A. Moll, gave its second concert of the season on Jan. 21 in the high school auditorium. Earl Laros, pianist, and Louise Lerch, soprano, were the soloists.

Miss Lerch, a pupil of Marcella Sembrich, sang an aria from "Madama Butterfly" and two encores, "Home, Sweet Home" and Rimsky-Korsakoff's "Song of India." Mr. Laros played, with the orchestra, the Concerto, Op. 30, by Rimsky-Korsakoff. He responded to the applause with Rachmaninoff's "Pochinelle."

Numbers by the orchestra were a waltz by Tchaikovsky, the Adagietto from "Suite L'Arlesienne" by Bizet, for strings, the Andante and Allegretto from Brahms' Fourth Symphony and the Prelude to "Meistersinger."

PAUL J. DOTTERER.

Stamford Welcomes Louis Graveure and  
Francis Moore

STAMFORD, CONN., Jan. 24.—Louis Graveure, baritone, and Francis Moore, pianist, appeared in the high school auditorium on Jan. 17 in the third concert of the Famous Artists' Series. Both artists received ovations and gave numerous encores. Mr. Graveure's numbers included a Handel aria, the Toreador Song from "Carmen" and songs by Massenet, César Franck, Paladilhe, Leoncavallo and Tosti. Mr. Moore played music by Bach, Saint-Saëns, Gluck, Schumann, Moszkowsky and Rachmaninoff. Arpad Sandor accompanied Mr. Graveure.

J. W. COCHRAN.

## ANOTHER AMERICAN ARTIST FIRMLY ESTABLISHES HERSELF

# KATHERINE PALMER

SOPRANO

REPEATS HER PHILADELPHIA SUCCESS IN BOSTON



BOSTON GLOBE, January 8th, 1925.

Miss Palmer's voice and singing were so far above the average of recital givers that she deserved a bigger and better audience. The voice is warm and clear, a true soprano, and is skillfully used. Miss Palmer has obviously studied long and carefully.

BOSTON TRANSCRIPT, January 8th, 1925.

The German songs included Strauss's "Allerseelen," Marx's "Nocturne," Weingartner's "Hochsommer" and "Post im Walde," Marx's "Und gestern hat er mir Rosen Gebracht."

There was an excellent bit of mood picturing in Weingartner's first song on the words "The driver, the horse and the whip, all three nod sleepily."

In Brahms' "Der Schmied," sung as an extra number, Miss Palmer did herself full justice. Here her voice rang out large and true and clear; the rhythmic illusion of the hammer blows was practically perfect. Next came Fevrier's "Les Saisons." Here was a voice of singular beauty, an ordering intelligence able to accommodate itself to subtle variations of a song. Probably the most pleasurable and rounded singing of the evening was in the Autumn and Winter divisions of this cycle.

BOSTON HERALD, January 8th, 1925.

Miss Palmer sang the Handel air "Sommi Dei" remarkably well, with a nice feeling for the shape of its phrases, with good understanding of its emotional content. To the Falconieri air she brought the grace and charm it deserves, also a smooth legato and very clearly pronounced Italian, to say nothing of an unusually good voice of truly dramatic quality.

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## RECITALS IN TOLEDO ARE WELL ATTENDED

### Orchestra and Visiting Artists Meet with Much Applause

By Helen Masters Morris

TOLEDO, OHIO, Jan. 24.—Appearing in the Rivoli Concert Series under the management of Grace Denton, Louise Homer, contralto, and Mischa Levitzki, pianist, were received by an audience that was as enthusiastic as it was large. Every seat in the body of the house was taken, and the stage was crowded with music-lovers who could not otherwise gain entrance.

The rich quality of Mme. Homer's voice was appreciated in all her numbers. An aria by Handel, Schubert's Serenade, "Les Larmes" from Massenet's "Werther" and arias from "Samson and Delilah" and "Trovatore" served to reveal this artist in communicative mood; and enthusiasm reached its climax when, as an encore, she gave Sidney Homer's "How's My Boy." Equally successful was Mr. Levitzki, whose clear-cut technique, brilliant tone and masterly interpretations raised him high in the esteem of his audience. He played Beethoven's "Appassionata" Sonata, Tausig's transcription of Schubert's "Marche Militaire" and works by Liszt, Rubinstein and Chopin. A waltz of his composition so delighted his hearers that Mr. Levitzki was compelled to repeat it.

In its third concert of the season the Toledo Symphony, which is conducted by Lewis Clement, was assisted by the Eurydice Club. An outstanding number on the program was Bemberg's cantata, "The Death of Joan of Arc," conducted by Zella Sand, with the solo expressively sung by Mrs. Alexander Houston. The orchestra was heard to advantage in the Allegretto from Brahms' Second Symphony, in the Overture to "Freischütz" and in lesser works by Tchaikovsky and Schumann. The "Scènes Pittoresques" of Massenet formed a fine climax to the concert.

A vesper service recently held in First Congregational Church consisted of a program made particularly interesting by the appearance of Arthur Beckwith, concertmaster of the Cleveland Orchestra. Playing with skill and a rich tone, Mr. Beckwith gave the Andante from

Mendelssohn's Concerto and numbers by Svendsen and Grieg. The choir and a quartet under Charles Sumner Johnson sang several numbers with fine expression.

The first of Henry Sprang's concerts at popular prices was given on Sunday afternoon Jan. 11, in the Coliseum, the program being presented by the Unitarian Choir under Edmund Northrup. Pianists were Mrs. Northrup and Maude Drago.

PHOENIX, ARIZ.—The second concert in the series of musical events offered by the Musicians' Club was given when the San Francisco Chamber Music Society played before a capacity audience in the high school auditorium. The program consisted of music by Mozart, Tchaikovsky and Glazounoff.

### PITTSBURGH, DEC. 30TH.

"Van der Veer we have heard before, but we cannot say that we have ever heard her as moving as she was in 'He Shall Feed His Flock.' It was ineffably tender and finely sustained. Sometimes we think she is the best of all the oratorio contraltos, and last night she lived up to that opinion."

—Harvey B. Gaul, Pittsburgh Post, Dec. 31st, 1925.

"Nevada Van der Veer, a familiar figure in oratorio work, was most impressive. Her arias and recitatives were fervently given. The aria 'He Was Despised' was finely achieved."

—Pittsburgh Sun, Dec. 31st, 1925

### BOSTON, DEC. 21ST.

"Nevada Van der Veer has seldom sung more beautifully. Her voice was warm, tender and fired in turn. Her singing was pure delight."

—Boston Globe, Dec. 22nd, 1924.

"Among the solos 'He Shall Feed His Flock' gains first place for the simplicity and directness with which Mme. Van der Veer sang the measures. Mme. Van der Veer sang with beauty of tone, with just emotion."

—Boston Transcript, Dec. 22nd, 1924.

"Mme. Van der Veer sang with beautiful tone and a smooth legato." —Boston Herald, Dec. 22, 1924.

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"Nevada Van der Veer was welcomed as an old acquaintance long tried and never found wanting."

—New York Times, Dec. 26th, 1924.

"Few contraltos possess the experience in the 'Messiah' of Nevada Van der Veer." —New York Telegram and Evening Mail, Dec. 26th, 1924.

### WORCESTER, OCTOBER 9TH.

"The outstanding features of the singing of the oratorio 'Resurgam' were the Festival chorus and the delightful solo work of Nevada Van der Veer. She seemed to possess a voice as nearly perfect as is humanly possible. There was no flaw in her voice, which is a most beautiful mezzo-contralto with a remarkably pure and even scale throughout. It was a pleasure also to witness her fine diction. The audience keenly enjoyed her work and bestowed warm and lengthy applause."

—Worcester (Mass.) Telegram, Oct. 10th, 1924.



## A horizontal row of seven black and white caricatures of famous men. From left to right: 1. A man with a very large, bulbous nose and a small body, holding a quill. 2. A man with a large, bushy beard and a top hat, leaning forward. 3. A man with a large, bushy beard and a top hat, sitting in a chair. 4. A man with a large, bushy beard and a top hat, holding a cane. 5. A man with a large, bushy beard and a top hat, holding a book. 6. A man with a large, bushy beard and a top hat, holding a book. 7. A man with a large, bushy beard and a top hat, holding a book.

*From Comodia*

[Continued from page 5]

[Continued on page 33]

*Also available for concert*



# COMING!

**Leginska will conduct the People's Symphony in Boston March 15.**

## A NEW PHASE OF A MANY-SIDED ETHEL LEGINSKA

Conducting the New York Symphony Orchestra

### Gives Same Program She Conducted Abroad Acquitting Herself Highly

"It was a remarkable exhibition of musical versatility, and was recognized as such by the large and exceedingly cordial audience which had come to witness the unusual spectacle of a woman conducting an orchestra. Leginska accomplished with credit her double task of playing and directing the Bach concerto. She was recalled many times."—*New York Herald Tribune, Jan. 10, 1925.*

"This astonishing young woman artist, appeared in the triple rôle of conductor, composer and pianist. She is the first woman to conduct an orchestra and it must be said her magnetism and artistic fire shook the dust off conventional tempos and made the polite overture to Weber's 'Oberon' wake up in astonishment. Leginska also woke up her big audience, for, after this, the opening number, they applauded and shouted 'bravo' vociferously. They (the orchestra) never played the opening of the 'Oberon' overture with such dainty pianissimo, in their born days—nor with such interesting and artistic nuances, either. The Beethoven Seventh Symphony followed, and here, again, accepted traditions were not shattered so much as they were startled. As a conductor she is interesting besides being absolutely unique. She has true poetry, lots of magnetism, and made a real impression on the audience which cheered her to the echo. Her playing of the Bach piano concerto in F minor and conducting her orchestra accompaniment was more than a stunt. It was artistically and very satisfactorily done. She is a good conductor."—*Theodore Stearns, New York Morning Telegraph, Jan. 10, 1925.*

"She gave every evidence of enjoying herself and the audience did, too. There was many times the conventional amount of applause. Leginska conducted with admirable verve and spirit. She swings, if we may say it, a graceful baton, a smoothly flowing baton. She received what is familiarly known as an ovation at the end of her performance."—*New York Evening Post, Jan. 10, 1925.*

### ETHEL LEGINSKA, PIANIST, LEADS ORCHESTRA

**Woman Conductor Exchanges  
Piano for Baton at Carnegie  
Hall—Makes Favorable Im-  
pression in Unusual Role**

By LEONARD LIEBLING.

PICTURESQUE variety came into the current procession of orchestral guest conductors, when at Carnegie Hall last night, Ethel Leginska stepped out of her usual role as a pianist, and led the New York Symphony Orchestra in an entire concert.



Leonard Liebling.

(Emma Steiner led symphonic music here many years ago) the experience is an unfamiliar one generally in these parts. It occasioned curiosity, scepticism, and even some hardly suppressed merriment on the part of certain scoffing and uncavalierly males. They were glared at becomingly by scores of confident women, when a slight young lady, attired in a natty, jacketed velvet suit, mounted the conductor's platform and rapped for attention.

Miss Leginska has done frequent unconventional things in her career as a pianist, but she never has offended against art. Her musicianship stood her in good stead again as a conductor, and in Weber's "Oberon" over-

ture and Beethoven's seventh symphony she displayed evident knowledge of the scores, a firm sense of rhythm and an effective manner of making her wishes known to the orchestral players. Her baton described no circles, arcs, or peripheries, but moved steadily up and down in unison with her left forearm. Vigor of movement there was, and, too, an occasional crouch of the body in soft passages, and once in awhile a standing on tip-toes and a tossing of the head that made the bobbed locks fly.

Following the symphony, Miss Leginska seated herself at the piano and played Bach's F minor concerto, commanding her orchestra by intermittent leading with the left hand. She delivered her solo part with crisp touch, rippling technic, and admirable musical interpretation.



Ethel Leginska.

Two short orchestral pieces, based on Tagore poems, introduced Miss Leginska in her third metamorphosis, that of a composer. The works are well scored in the modern idiom, but show not much thematic invention or power of musical characterization.

Wagner's "Meistersinger" prelude ended the programme, and Miss Leginska's brave ordeal.

She was warmly received by the audience, the women leading the applause, and a large wreath, with the American and British flags intertwined, made its way to the stage. Miss Leginska, by the way, is not Russian, but English, her right name being Leggins.

She motioned the orchestra to rise to share in the applause, but most gallantly the men refused, indicating their desire to have the credit go entirely to the conductor.

An enthusiastic lady usher confided to me that Miss Leginska was "terribly nervous, but not nearly as scared as some of the men that have led orchestras here."

Leonard Liebling, New York American, Jan. 10, 1925

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# ETHEL LEGINSKA

UNSIDED MUSICAL PERSONALITY

Orchestra, Jan. 9, at Carnegie Hall, New York



Eveline v. Maybell  
1925  
New York

Ethel Leginska, pianist-composer-conductress, gave a demonstration of her multiple talents last evening by conducting the New York Symphony Orchestra through a program that called for a pretty general knowledge of music. Weber's "Oberon" overture, Beethoven's Seventh Symphony, a Bach piano concerto, "Die Meistersinger" overture and two poems for orchestra by Miss Leginska was the task the lady assigned herself. Miss Leginska thus becomes, in football parlance, a triple threat musician. While the various compositions are time-worn stones—except the Leginska poems—for the orchestra, still, the aspirant did a very good job. She knew the music, and she got her own effects from the band. Standing on the doubly ele-

vated platform, dressed in a simple dark gown, with white collar, Miss Leginska employed aggressive gestures, her bobbed head entering the fray when the going was strenuous.

The most satisfying piece of work was the playing of the Bach concerto, with Miss Leginska at the piano, conducting with a loose arm where possible and, when it was occupied, with her head. There were shouts of "Bravo!" for the lady and a floral wreath, topped with the American and British flags. The orchestra assumed a coy attitude, refusing to rise on any occasion when requested, leaving all the glory to the conductor. It was a novel performance—dur a femina facti, as the poet says.

Frank Warren, New York Evening World, Jan. 10, 1925

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"In several respects, Leginska's debut as an orchestral conductor was a distinct success. So far as the audience was concerned, it was a triumph. Symphony audiences always applaud more or less, but this one obviously had its heart in the work. She was greeted after the Beethoven Seventh with a storm of applause and bravos such as Carnegie Hall's inhibited purlieu seldom hear. The gifts she indubitably did bring to last night's performance were a technique of conducting which was vivid and picturesque and a store of nervous energy that kept her tempi animated. Her readings had feeling and dramatic interest. Her best was the Weber overture, a really eloquent and beautifully modeled reading."—Deems Taylor, New York World, Jan. 10, 1925.

"She provided a piquantly interesting contribution to the Winter's music."—New York Evening Journal, Jan. 10, 1925.

## Leginska Wields Baton—Composer and Pianist Conducts Symphony Orchestra With Spirit

"Ethel Leginska appeared in Carnegie Hall as composer, conductor and pianist. The intermission gave everyone time to discuss the new successor of Stransky, Bodanzky, Stravinsky, Damrosch, Van Hoogstraten, Mengelberg, Golschman and Henry Hadley. There was much talk. Leginska was a charming figure while conducting. She had a very clean and incisive beat and indicated the entrances with accuracy. The scherzo and the finale of the Symphony showed fine speed and endurance."—New York Sun, Jan. 10, 1925.

"The place was well filled, and the gathering radiated encouragement. Even the players indicated by their refusal to stand up that they regarded the night as unquestionably Leginska's. In some ways she ranks higher as a leader of orchestras than Igor Stravinsky. She has a surer, more decisive beat, and that is no inconsiderable advantage."

—New York Telegram and Evening Mail, Jan. 10, 1925.



Eveline v. Maybell  
1925  
New York



Eveline v. Maybell  
1925  
New York



# MUSICAL AMERICA

Edited by MILTON WEIL

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**NEW YORK, JANUARY 31, 1925**

## WASHINGTON'S MUSIC CENTER

WITH the formal acceptance, by action of Congress and the President of the United States, of the munificent donation of Mrs. Frederick S. Coolidge, in providing a \$60,000 Chamber Music Auditorium for Washington, D. C., the Capital is given an impetus toward achievement of the position it should rightly hold as a distinctive factor in the national music life.

The plans already advanced for the use of the splendid auditorium, which will be erected in the northwest quadrangle of the Library of Congress building, having access to the priceless treasures in the Music Library of that institution, augur well. Not only will the annual notable festival of chamber music, which Mrs. Coolidge has heretofore generously provided for a fortunate band of visitors to Pittsfield, Mass., be given in the Washington Chamber Music Hall, but a year-long season of concerts, recitals and lectures will be provided for residents and visitors.

The Capital of the United States has not lacked musical events in the past—it has its active music clubs and societies, its resident operatic organization, with which notable guest artists are heard, and its concert schedule has in recent years been a crowded and delectable one. The White House musicales have ever been dignified and discriminating functions. But it has been a subject for surprise to foreign visitors that the governmental heart of the United States has in the past been without an outstanding permanent, endowed musical enterprise or institution. The capitals of Europe in virtually every instance present a strikingly contrasting picture—they have their subsidized conservatories, orchestras, opera houses, and state theaters. Washington, on the contrary, has had to depend even for its symphonic music upon the programs of visiting organizations. And this despite the fact that many cities of smaller population have orchestras.

The plan for a National Conservatory, which has long been in the minds of progressive musicians of the United States, remains still an ideal to be hoped for, although several bills providing for such an institution have been sponsored by individuals and organizations and have been the subject of hearings before Congressional committees. When the increasingly growing conservatory system of the country at last causes the need to be sharply felt for a definitive head-institution to set artistic standards and provide a sort of "finishing school" for those who now in many cases journey to Europe, Washington will, perhaps, be the logical place for it.

Pending the establishment of the often-urged Government Department of Fine Arts and Education—a branch that exists in almost every major government across the sea—the place of our Capital may be an increasingly important one in the country's musical life.

The public-spirited donations of Mrs. Coolidge, as much as the prizes for chamber music works which she has established, have turned the eyes of other nations to the United States. Her generosity has at last put Washington on the world's musical map with something distinctively its own.

## HOTEL MUSICALES

WITH large audiences the rule, and with the number of programs in the several series likely to be increased as the result of this liberal patronage, the morning musicales held in the New York hotels may conceivably become a much more important factor in the city's musical life. These programs, with several artists taking part in each, appear to be taking the place of the old-fashioned "grand concerts," as distinguished from recitals given by individuals. The variety of the music presented is perhaps less a drawing card than the fact that a number of celebrities are to be heard in the space of an hour and a half, with two groups from each participant supplying for the average listener a *quantum sufficit*.

The importance of these musicales in affording opportunities for debut appearances has not as yet been fully realized. So far, the rule has been to engage artists who are established favorites, and only occasionally have unknown performers been heard. Here, of course, box-office considerations govern. But when there are as many as three persons taking part in one of these musicales, it is reasonable to believe that one of the three could be a debutante, if the other two were celebrities, without any marked falling off in the sale of tickets. The ordeal would be a far less trying one for the fledgling than that of an entire recital, and instead of confronting rows of empty seats, the young artist would have the heartening experience of making her concert entry before an audience of liberal proportions. If she possessed unusual qualities, the report probably would spread more rapidly than from a debut recital before a handful of personal friends.

If the hotel musicales, however, are to take a really important place in New York's music, more serious thought must be given to the nature of the programs presented. With several participants left entirely to their own counsel in selecting groups of numbers which they believe will best exhibit their individual gifts, it is not surprising to find these programs exhibiting no design, except that of haphazard entertainment. Neither is it to be wondered at if more than the usual admixture of "popular" and "semi-popular" music is noted in these lists. If an artist is giving but two groups—say, six short numbers—those selected are likely to be of the "sure-fire" variety.

One fault with the hotel programs, as they are framed today, is the preference given to singers. If there are three persons appearing, it is almost the rule that two will be vocalists. Doubtless, this has its explanation in the predilections of the hotel audiences, as shown by experience. But if this type of concert is to justify itself, musically, it must be founded on something more than a parade of personalities in which a well-advertised opera star, irrespective of his abilities to sing well in concert, is likely to take preference over a highly distinguished instrumentalist, with all chamber music organizations avoided as if they carried the plague.

Some really worth while numbers are being heard on most of these hotel programs. It may be that, today, they are all that could reasonably be expected of them. But their continued success and development inevitably will raise the question as to which road they will follow—that of superficial entertainment, or that of music basically worth while.

## Personalities



Photo by International Newsreel

### When Organists Form a Foresome

When four famous organists meet by chance, the occasion is indeed unique. Such a meeting took place in Philadelphia recently, when, in the Wanamaker store, a quartet of European celebrities found themselves at the console. Each occupies a distinct position in the world of music; they represent three countries, and the two who belong to the same land are members of opposite sexes. Reading from the left, these players are: Enrico Bossi, Italian master; Nadia Boulanger, most noted of French women organists; Charles M. Courboin, who comes from Belgium, and Marcel Dupré, who stands in the first rank of artists born and educated in France.

Seidl—Toscha Seidl is not one of those virtuosi who believes in interminable practice. There are days on which he will not practise at all, he is quoted as saying in Frederick H. Martin's "Violin Mastery." Only when he feels he can accomplish something with his violin does Mr. Seidl apply himself to it. "One hour with head work is worth any amount of days without it" is his dictum.

Coward—Henry Coward, conductor of the Sheffield Festival in England, is nothing if not a strict disciplinarian. Touring once with a chorus he noticed at a rehearsal of "Messiah" that one of the women made a slight mistake in the words of a chorus in which he felt all the members should be letter-perfect. Abruptly Dr. Coward brought his forces to a halt. Then, pointing with his baton to the offender, he said: "Madam, if you do that again you may consider yourself a supernumary for the rest of this tour."

Namara—Forgiveness that must have seemed divine to the delinquent who benefited by it, was called into play recently by Marguerite Namara. On a visit to Cherbourg she suffered the theft of a lynx rug, and naturally took steps to recover it. But when she heard that the man who had committed the theft was the father of six children who were living in extreme poverty, and that he had used the fur as a covering for their bed, she telegraphed a request that his offense be forgiven and that he be released from the jail to which he had been sent.

Bauer—A new use for chewing gum was discovered by a mischievous student in a girls' college when Harold Bauer once gave a piano recital there. Feeling, doubtless, that the daily routine might be enlivened by a harmless accident, this ingenious young collegiate hit on the plan of applying gum to the piano pedals just before Mr. Bauer stepped out to begin his program. Fortunately for the pianist, the gum did not prove as adhesive as the perpetrator of the joke had hoped; and so, though some inconvenience was experienced, the progress of the concert was not seriously interrupted.

Curwen-Williamson—When Kenneth Curwen, English publisher, heard the Dayton Westminster Choir, he proved his interest in the organization by promising to send John Finley Williamson, conductor, a number of British works which are still in manuscript. This enthusiasm was all the more appreciated as Mr. Curwen was frank in his criticism of the choir's singing. He made the trip to Dayton for the express purpose of hearing the Westminster singers and in the course of his visit was entertained by Mrs. H. E. Talbot, chairman of the board of directors, who gave a dinner in his honor. Among those who bade Mr. Curwen "bon voyage" when he left Dayton was M. H. Hanson, the choir's manager.

Hadley-van Hoogstraten—How well Henry Hadley and Willem van Hoogstraten can play violin dance music was demonstrated recently when the New York Philharmonic Orchestra gave a party in honor of the former. It is the Philharmonic's custom to pay this compliment to a conductor when he finishes his duties for the season, and this year the entertainment was held in the cloak room of Carnegie Hall. Those responsible for the evening's program had seen to it that the floor was thoroughly waxed, and when dancing began Mr. van Hoogstraten seized a violin and began to play. The suggestion was next made that Mr. Hadley add his skill as a violinist to that of his colleague, and together the conductors fiddled as merrily as if popular dance music, and not symphonies, were their favorite medium of expression.



# Point and Counterpoint

By Cantus Firmus, Jr.

## Diplomacy Versus Music



Isn't such a big step from the keyboard to the portfolio, as Paderewski proved less than a decade ago. But who that is enjoying the thrills of stormy impresario-ship would want to jump from the frying pan into the fire? It was therefore with something of a shock that the world read last week that one of New York's landmarks in the person of an orchestral conductor was being considered as a candidate for an ambassadorship.

To be sure, after tussles with the musical union over rehearsals and the like, the diplomatic frock coat might seem an easy fit. After bowing from the platform 90,576 times in forty years, one could weather a levee.

"What's going to happen to music if all the baton wielders go in for holding down Embassy chairs?" suggested Our Pessimistic Friend, with more than usual glumness.

"Well, there are a lot of youngsters—" we hazarded.

"Awful tripe we'll listen to then!" grunted this inveterate subscriber. "I always go out for a smoke while the modern din is at its worst."

"Dear, dear"—we were considering—"there's Josef! Maybe that art gallery stuff is only a blind? Perhaps we'll have an American Plenipotentiary in Baden-Baden named Stran—"

"If Walter goes to Berlin, maybe we'll have 'guest' ambassadors for half of the season?" cried our friend, suggesting a Startling Possibility. "Queen Wilhelmina won't let Mengelberg be cast into the shade! He'll be made General of the Shock Troops—"

\* \* \*

### Musical Maharajahs and Moujiks

HERE we found it necessary to silence our too-eager enthusiast. But not for long! "I say, Cantus, wouldn't it be terrible if the Soviets should recall Koussev—"

We remarked with some asperity that Chaliapin would make a persuasive spokesman, when the Pessimist wailed: "Think of what they did to Emma Goldman's oratorical gift!"

There was a moment of golden silence. "Maybe Mussolini won't let Toscanini come over to lead our orchestras next winter!" wailed Kill-Joy. "He might need a Chief Régisseur for the Fascista Comedy?"

We here pleaded an engagement. "Just a minute," said our tormentor. "Wilson had his personal advisor. Why not press some of the critics into service? I know a couple hundred mezzos who wouldn't mind a bit if Henderson were dispatched to Zanzibar. We could send somebody to take Newman's place at St. James' Court."

## Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered.

Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

### Ancient Flute-Playing

Question Box Editor:

What kind of instruments were the "dextrae," which are mentioned by some of the old Latin writers? H. D. C. Omaha, Neb., Jan. 17, 1925.

The name was applied to the flutes which the Roman musicians played with the right hand. The ancient players were commonly able to play two instruments at one time. Those for the left hand had a different kind of perforation and were called "sinistrae."

\* \* \*

### Origin of the Guitar

Question Box Editor:

Where did the guitar originate? What nation first played it? E. L. St. Louis, Mo., Jan. 15, 1925.

This instrument, in various forms, goes back to a considerable antiquity and it is impossible to fix an exact date for its origin. The Romans and Greeks of the classic period had a stringed instrument of the lute class, the "cithara." The name "guitar" is derived from this, though the instruments differed. One authority states that the modern instrument was introduced into Spain by the

Moors, who in turn got it from the Eastern nations. It was later introduced into Italy, and the Duchess of Weimar first had one played in Germany as late as 1788.

\* \* \*

### Lekeu's Life

Question Box Editor:

To what school and period did the composer Lekeu belong? Are other works than the Violin Sonata popular? F. F. G. Cleveland, Jan. 14, 1925.

Guillaume Lekeu (1870-94) was one of the more promising of César Franck's pupils. He was of Belgian ancestry, and undoubtedly would have stood high among modern composers of that land if he had not died in his twenty-fourth year. Only a few works were left by him: these include a posthumous Piano Quartet which D'Indy completed.

\* \* \*

### About the "Direct"

Question Box Editor:

What is the purpose of the character like a check mark that used to be placed at the end of a staff in eighteenth cen-

tury scores? I found this in some old copies of music. B. Z. Columbus, Ga., Jan. 14, 1925.

This was called the "direct" and appeared on the line or space that the first note in the next staff occupied. It was designed to give a hint as to what was coming, somewhat as the old printers used to put the first word on the coming page at the bottom of the previous one in books.

\* \* \*

### "Hallelujah" in the Service

Question Box Editor:

When was the term "hallelujah" used in the early church service. S. DE L. Burlington, Vt., Jan. 16, 1925.

The word, meaning literally "Praise

ye the Lord," was most appropriate to joyful church festivals. It was therefore used in the service on Easter and during Pentecost, but, according to an early church writer, never during Lent. However, it later came to be used even at funerals! St. Jerome, in his Epitaph of Fabiola, thus speaks of the multitude joining in the "Hallelujah!" and making "the golden roof of the church shake with the peal of the chorus."

\* \* \*

### A Song Wanted

A correspondent would like to purchase a copy of "Sorais' Song" by George W. Chadwick. Anyone having this song and willing to part with it is requested to write the Question Box Editor.

## Contemporary American Musicians

No. 363

Marie Miller

MARIE MILLER, harpist, was born of a musical family in Baltimore, Md., and received her education in the



Marie Miller

public schools of that city. Her mother, a talented pianist, gave Miss Miller her first lessons on the piano, and at the age of ten years she toured the country extensively in recital. Her two sisters, Dorothy, a cellist, and Winifred, a violinist, toured with her, forming the Miller Trio. All three musicians were at this time under twelve years. Miss Miller began the study of the harp soon after and continued her work on both instruments, finally giving her preference to the instrument of her second choice. When sixteen she was appointed first harp in-

structor at the great summer institution in Chautauqua. The following year she became première harpiste of the Carlos Salzedo Harp Ensemble, appearing as soloist with this group throughout the United States and Canada. Miss Miller has done most of her work under the direction of Mr. Salzedo. She has toured France extensively and has appeared as soloist at two of the conventions of the National Association of Harpists. She was selected by the Texas State Chapter of that organization to give the only concert at its 1924 convention. She is harpist of the International Composers' Guild and also plays for the Franco-American Society. She is a faculty member of the Institute of Musical Art, Frank Damrosch, director, and also conducts large classes composed of students who come from Cuba and Canada as well as the United States. Miss Miller's portrait was recently hung in the Hall of Fame of the State Capitol of Pennsylvania. She has had five transcriptions of works by Bach, Schumann, Chopin and the old French melodies published and has composed several numbers which she plays at her concerts.

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# Ensemble Concerts Dominate Week of Music in New York

**Chamber Organizations, Clubs and Hotel Concerts Leap to First Place, With Violinists Close Second — Pianists Come in Third, With Singers in Fourth Place and Only One Organist**

ENSEMBLES of various sorts, with clubs and hotel concerts, filled the first place numerically in New York's concert field last week. Violinists, of whom few were heard the week before, leapt into second place, Kreisler filling Carnegie Hall and several debutants making excellent impressions. No new pianists were heard, but several established favorites gave recitals. Only four singers appeared in solo recitals. One organist, the renowned Italian, Marco Enrico Bossi, made an impressive American debut.

## More Kreisleriana

Listening to Fritz Kreisler again, in all the autumnal mellowness of his great art, the reviewer at his Carnegie Hall concert on Jan. 19, could not escape the feeling that this master of the violin has outgrown his instrument. Apparently there are no technical problems left for him to solve with bow or fingers; there are no emotional depths in the tonal chamber of a Stradivarius that he has not sounded; and it is reasonable to believe that there are no nuances of finesse, of grace, of sweetness, of aristocracy or of sensitive human appeal he has not found. Today, his medium of expression seems too limited for a complete revelation of his interpretative gifts, and most of the music he plays seems smaller than his own musical

personality—a personality which asserts itself through its very freedom from self-show.

Mr. Kreisler's popularity was attested at this concert by a sold-out house, with seats on the stage and a throng of standees. These demanded extras at the conclusion of the program, until the lights were turned out. The program comprised Handel's Sonata in A, a Bach Fugue in A Minor, Bruch's G Minor Concerto, No. 1, Saint-Saëns Rondo Capriccioso, and a quantity of smaller numbers, among them Pugnani's Tempo di Minuetto, Couperin's "Aubade Provençale," a transcription by Arthur Hartmann of Debussy's "La Fille aux cheveux de lin," and the recitalist's own transcription of the Danse Orientale from Rimsky-Korsakoff's "Scheherazade." Extras included more transcriptions, Rimsky's "Hymn to the Sun," from "Le Coq d'Or," Grainger's "Molly on the Shore" and the melody of the slow movement of Dvorak's "New World" Symphony.

All of this music was superbly played—not without slips of intonation, but with a speaking eloquence that was quite as characteristic of his Bruch as his Bach, and with a sympathy and tenderness which played no favorites as between fugue, sonata, concerto and mere tune. Carl Lamson's rôle at the piano transcended that of accompanist. He was a collaborator, if not quite a co-partner, in the Bruch Concerto, and elsewhere played with admirable art.

O. T.

## New York Trio Plays Radnai

The first concert of the New York Trio's sixth season, given in Aeolian Hall on Jan. 19, had especial interest owing to the inclusion in the program of a work new to New York, a Trio by Miklós Radnai.

This composition, in four movements, has sufficient originality to hold attention, if not inspiration enough to make a deep impression. Modern in feeling and in harmonic treatment, it is by no means excessively dissonant and contains a fair amount of obvious, if not engrossing, melody. The composer has plainly striven towards characterization, and in this regard has succeeded. The Lamentoso movement needs no label to carry its message; and the following division, styled Amoroso, is almost equally clear in its intent. In the presentation of Radnai's music, the members of the New York Trio, Clarence Adler, pianist; Louis Edlin, violinist, and Cornelius Van Vliet, 'cellist, were apparently animated by a desire to transfer to their audience the enthusiasm they felt, and were not unsuccessful.

Familiar works on the program were Schumann's Trio in G Minor, Op. 110, and Beethoven's Second, both of which were read with a highly developed degree of musicianship and understanding.

D. B.

## Nadia Boulanger Lectures

Nadia Boulanger, French organist and composer, was heard in a lecture recital on "Modern Music and Its Evolution," in Town Hall on the evening of Jan. 19. She was introduced to her audience in terms of praise by Walter Damrosch, and gave a detailed account of the music of today, illustrated with piano and vocal excerpts. Illustrations of modern impressionism included Debussy, Roussel, Florent Schmitt, Ravel and Lili Boulanger, her sister. Miss Boulanger did not limit herself to French music however, giving also several examples of Teutonic and Russian modernism, including Schönberg, Stravinsky and Matthys Vermeulen. Stravinsky's "Noces," which has never been given in this country, was chosen as a poignant interpretation of Russian fatalism. Miss Boulanger accounts for the tremendous force of Schönberg through his polyphonic discipline, upon which he has built a new doctrine of chords. Matthys Vermeulen, unknown in America, is a promising young composer who lives in Amsterdam. The lecturer gave excerpts from his Piano and 'Cello Sonata, which surprised one by its flowing melody.

H. M. M.

## Harriette Cady's Recital

Harriette Cady, pianist, gave a lecture-recital on "Primitive Music" in the Princess Theatre on the afternoon of Jan. 20. Miss Cady preceded her program with a talk upon primitive notation and instruments, after which she played short, characteristic pieces from ancient Egypt, India, Java, Japan, Peru, Brazil and more modern ones from Scotland and Ireland, closing with her own transcriptions of Chinese pieces and one by Arensky. Miss Cady also made explanatory remarks between her numbers. The interest of the lecture would have been enhanced somewhat if the sources, especially of the very old music had been given. The Egyptian Temple Dance, for instance sounded not unlike Verdi's Triumph March, and as the oldest piece of existing notation was less

than 300 years, B. C., the origin of this particular piece would have been interesting to know. The Inca Dance from ancient Peru bore an amazing resemblance to modern dance-hall jazz. In spite of the very inclement weather, the audience was one of size.

J. A. H.

## Cecile de Horvath Returns

Cecile de Horvath, pianist, who is not unknown to New York but who has not appeared here publicly for several seasons, gave a recital of unhackneyed pieces in Aeolian Hall on the afternoon of Jan. 20. Miss de Horvath might have played less well than she did and yet have held attention by her program alone. Beginning with the Liszt B Minor Ballade, which she played excellently, the artist gave transcriptions of one of Bach's Bourrées and one of the sublime ballets out of Gluck's "Orfeo." The group ended with one of Glazounoff's Sonatas, Rubinstein-y in character. The second group began with a fine performance of Chopin's seldom played B Flat Polonaise, and this was followed by the lengthy E Major Novelette of Schumann and Debussy's uninspired Ballade. Sowerby's transcription of "The Irish Washerwoman," in which the ornamentation obscures the trivial but clever

[Continued on page 26]

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## BALTIMORE GREET'S VISITING ORCHESTRA

### Chorus Gives Prominence to American Music—Singers Welcomed

BALTIMORE, Jan. 24.—Willem van Hoogstraten, guest conductor of the Philadelphia Orchestra at the third concert of the local series on Jan. 21 in the Lyric, aroused enthusiasm with his masterly interpretations. Dynamic contrasts were sharply defined and rhythmic vividness was adroitly achieved. The "Oberon" Overture was given with a degree of melodic sweetness that found instant favor. Perhaps Debussy's "Afternoon of a Faun" has never been better read here. In Tchaikovsky's "Francesca da Rimini" the conductor displayed his skill in balancing tone, and his reading of Brahms' E Minor Symphony held delicate tracing of thematic interest. The orchestra followed Mr. van Hoogstraten's demands with alacrity.

The Treble Clef Club, Eugene Wyatt, conductor, assisted by William Gilbert Horn, baritone, and with Frank Bibb at the piano, presented its twelfth program in the Peabody Conservatory on Jan. 20 before a large audience. It has been the association's policy to foster American choral compositions, and on this occasion representation was given to Franz C. Bornschein's setting of Longfellow's "Daybreak," which was awarded the Jenny Lind Club Prize at Harrisburg, Pa., last spring. This was the first local hearing of the work and in it the choir earned much applause.

Other American compositions included Elizabeth Cook's "Sea Fairies' Song," which was repeated. Mrs. Lawrence Fox sang the incidental solo in this. The club has a membership of fifty, and marked improvement is seen at each concert. The soloist, William G. Horn, sang with his usual good diction and pure tone, giving a dramatic interpretation of an aria from "The Masked Ball" by Verdi and interesting readings of songs by Deems Taylor, Cecil Forsyth, Herbert Hughes and Mark Andrews. Elsie Melamet-Schmidt was accompanist for the club.

Toti Dal Monte, coloratura soprano, assisted by Dorothy Kennedy, pianist, and Henri Bove, flautist, made her Baltimore debut at a concert in the Lyric recently under the auspices of the Wilson-Green Bureau. Her spectacular skill, as shown in arias from "The Marriage of Figaro" and the "Magic Flute" and in the Mad Scene from "Lucia," gave those who delight in such display their measure of joy. The singer was less successful in songs by Schubert and Schumann, which were sung in Italian.

Dorothy Kennedy played the Scherzo Valse of Moszkowski and MacDowell's "Moto Perpetuo" with brilliant technique and interpreted Scarlatti's "Capriccio" and Palmgren's "Bird Song" with delicate expression. The flautist played a Widor scherzo and Doepler's "Air Hongroise."

John Charles Thomas, baritone, formerly of Baltimore, gave the tenth Peabody recital on Jan. 16. A sign, "House sold out," was posted several days before the concert. Mr. Thomas' art has broadened and he has attained remarkable skill. His program ranged from early Italian music to present day song literature. Clear diction and an appreciation of various moods made the concert notable. Many encores were demanded. Lester Hodges accompanied.

The second recital given by teachers of the Peabody preparatory staff was presented by Florette Hamburger, pianist, and Margerette Levering, soprano, on Jan. 20 in the new auditorium. Miss Hamburger played Debussy compositions effectively. The singer gave pleasure with French and German songs.

### Ernestine Schumann Heink Gives Concert in San Bernardino

SAN BERNARDINO, CAL., Jan. 24.—Ernestine Schumann Heink was the attraction last week in the course of Artists' Concerts given by the Harmonic Club, of which Mrs. H. J. Wilder is president. A capacity audience in the City Auditorium paid tribute to the singer. While at her best in lieder by Schubert, Strauss, etc., Mme. Schumann Heink included an American group of songs as well as arias by Bach and

Bruch. Encores were demanded after each group. Mme. Schumann Heink was assisted by Florence Hardeman, violinist, and Katherine Hoffmann, pianist. An organ recital was given recently in the First Baptist Church by Charles H. Marsh of the University of Redlands under the auspices of the Young People's Society. The program consisted of numbers by Bach, Lemare, Faulkes, Tchaikovsky, Crews and four numbers named after Japanese color prints, recently issued by the H. W. Gray Co.

### REDLANDS HAILS PIANISTS

#### Two-Piano Recital Is Novelty Calling Forth Approbation

REDLANDS, CAL., Jan. 24.—A novelty to Redlands, a two-piano recital, was given recently by Guy Maier and Lee Pattison, presented by the Spinnet Club in the Wyatt Theater. The house was well filled and both artists received a cordial welcome.

Under the auspices of the Community Music Association, of which Mrs. G. E. Mullen is president, Jules Lepke, violinist, a member of the Los Angeles Philharmonic, and Leotta Lepke mezzo-soprano, gave a recital in the Contemporary Club, inaugurating the new series of artists' concerts. Both aroused enthusiasm, and their accompanist, Morris Wolfsohn, was called to share the applause.

Mrs. Edward MacDowell was heard by the Contemporary Club in a lecture-recital dealing with her husband's music. At the close of the program Mrs. MacDowell was entertained at a tea given in her honor by members of the Sigma Alpha Iota sorority, of the University, of which she is an honorary member.

The Community Music Association is sponsoring the new Community Band, which made its initial appearance last week. Carl Kuhne, formerly solo clarinetist of the Minneapolis Symphony and now conductor of the high school orchestra, is the leader. C. H. MARSH.

### Erna Rubinstein Makes Appearance in Denver

DENVER, Jan. 24.—Erna Rubinstein, violinist, made her second Denver appearance recently as the fourth attraction in Robert Slack's subscription course. Weiner's Sonata in F Sharp Minor and Mendelssohn's Concerto were the principal items of her program, the Sonata revealing the young artist at her best. Miss Rubinstein's tone in the Andante of the Concerto was rich and flowing, and in the bravura passages she achieved an impressive performance. Miklos Schwalb was at the piano.

J. C. WILCOX.

PITTSBURGH, PA.—Gaylord Yost, violinist, gave a recital in Carnegie Music Hall recently, playing the "Spanish" Concerto by Juan Manen for the first time in America.

### EVENTS OF MANY ORDERS DRAW WASHINGTON PUBLIC

#### Singers and Instrumentalists Alike Successful in Winning Approval for Programs of Wide Interest

WASHINGTON, Jan. 24.—T. Arthur Smith, Inc., presented John Charles Thomas, baritone, in his only Washington recital this season in the National Theater recently. Mr. Thomas builds his programs to satisfy cultured musicians, as well as musical laymen, and sang beautifully. Lester Hodges was his accompanist.

The second musical morning given by Mrs. Lawrence Townsend at Rauscher's

was made very interesting by the two-piano work of Mary Howe and Anne Hull. Presenting music by Bach, Rachmaninoff, Duvernoy, Saint-Saëns, Debussy and Ravel, they won great applause for their artistic playing. John Barclay, baritone, was the assisting artist.

Charles Trowbridge Tittmann, Washington bass, was soloist at a Congressional Club reception when the Speaker of the House and Mrs. Frederick Gillette were guests of honor.

Netta Craig, soprano, gave a costume recital, the first in a series, recently. She was assisted by Charlotte Klein, pianist. DOROTHY DE MUTH WATSON.

## ANNE MARY HULL and HOWE

### in two-piano recital give "Real Thrill" to Washington, D. C.

"There was a real thrill of response from Mrs. Lawrence Townsend's audience yesterday forenoon, at Raucher's, over the playing of Anne Hull and Mary Howe in a two-piano program.

*"Almost never has there been more joy given by a two-piano recital. It was beautiful interpretative playing, first and foremost. There was absolute accord, so bewitching an interplay of both pianos, that they must be considered one, with emphasis on what they created. There was tip-toe excitement over the illusive virtuoso playing."*

Bach impressed with its tone color, voices, and its pure simplicity. A lovely Rachmaninoff work fairly chirped and trilled out 'Waldweben.' As blithe as Rossini was their 'Feu roulant,' perfect in its unity, a really great ensemble of caprice with runs of delightful clarity and color. A group of five dances showed a tone palette of vivid hues, orchestral backgrounds and dramatic thoughts. 'Danse Macabre' was magnificently portrayed in tone and execution, bitter in dramatic accent, furiously yet clearly delineated. Debussy in a minuet was vagrant while two bits of Spain led up to Ravel's apotheosis of the waltz, daring in its dissonances, tricky, yet held together in bizarre tones and a fine compelling rhythm that vitalizes everything these two artists do." (Washington Times, Jan. 15, '25.)

*"The vogue of two-piano music was given a substantial impetus by Mary Howe, composer-pianist, and Anne Hull, in the seventh musical morning, under Mrs. Lawrence Townsend, yesterday. \* \* \* Other selections were given with a unity of shading, emphasis and tone production that was remarkable. Especially interesting were Saint-Saëns' 'Danse Macabre,' two Spanish folk dances; Ravel's 'La Valse' and the Arensky encore."*

(Washington Eve. Star, Jan. 15, '25.)

*"They both play with good tone coloring and good technique. No more thoroughly delightful treat has been afforded music lovers here in a long time."* (Washington Herald, Jan. 15, '25.)

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# Recitals and Concerts of the Week in New York

[Continued from page 24]

tune, was then given. Moszkowski's Spanish Caprice was perhaps the least unhackneyed number on the program. As a study in contrast, the final group was Palmgren's dainty Cradle Song, and the tawdry but very exacting Schulz-Evler "Arabesques on the Blue Danube Waltzes."

Miss de Horvath's playing throughout her program was characterized by excellent technic and good phrasing. She was inclined at times to let her technic take the bit in its own teeth; but, in quieter moods such as the Gluck number, her tone was delicate and its quality suave. It was, all in all, an afternoon of good playing of an interesting program. J. A. H.

## Marco Enrico Bossi in Début

Marco Enrico Bossi, famous Italian organist and composer, made his initial appearance in America in the Wanamaker Auditorium on Tuesday afternoon, Jan. 20. Mr. Bossi naturally gave prominence to many of his own works on the program, but there were also the Allegro and Adagio from a Sonata in D by Baldassarre Galuppi, the Noël No. 3 of Daquin and the Toccata, Adagio and Fugue in C, of J. S. Bach. Mr. Bossi is without a doubt a master of his instrument. Seldom are variety of nuance and pedalling combined with such effective results as those heard at this recital. The Bach Toccata was a masterpiece of well-thought-out detail and dynamics. It was also remarkable for its technical perfection, but Mr. Bossi is a musician first and then a virtuoso. Of Mr. Bossi's works, a Sonata in F Minor was the most interesting, and a transcription of Paganini's "Moto Perpetuo" was original, although there seems no reason for playing it on the

organ or any other instrument. A "Popular Air from Flanders," "Canzonetta to the Virgin Mary," Scherzo in G Minor, and "Hymn of Glory," all by Mr. Bossi, rounded out a recital of more than ordinary attractiveness. At the end of the program, Mr. Bossi was presented with a silver cigar case by 200 Wanamaker employees. W. S.

## The Ritz Musicale Again

The fifth Ritz-Carlton Musicale, with Marguerite D'Alvarez, contralto; Rosa Low, soprano, and Erwin Nyiregyhazi, pianist, as its artists, was given in the ballroom on the afternoon of Jan. 20. Miss Low's extraordinarily beautiful voice was heard to advantage in "De-puis le Jour" from Charpentier's "Louise," the English folk-song, "Phyllis has such Charming Graces," Szulc's lovely "Clair de Lune" and the "Bimba Bimbetta" of Sibella, as well as in several encores. Mme. D'Alvarez was in excellent voice. In Paladilhe's "Psyché," Chausson's "Les Papillons" and especially in the songs of Spanish flavor, the Habanera and Seguidilla from "Carmen" and numbers by Tabuyo, Villarazo and others, she found ample material for her technical and emotional assets. Mr. Nyiregyhazi played Chopin, Verdi-Liszt and Scriabin in a rather brusque, though technically astonishing, manner. W. S.

## Schelling with Flonzaleys

The Flonzaleys' playing of Haydn and Brahms is an old story. Sometimes they achieve these works less supremely well than on other occasions, and their performance of Haydn's D Minor, Op. 76, No. 2, and of Brahms' C Minor, Opus 51, No. 1, in Aeolian Hall on Jan. 20 must be included among the exceptions. The Brahms more nearly approximated

the traditional Flonzaley standard than the Haydn—where there was dullness, some roughness and not a few instances of faulty intonation—but it was not representative of this beloved ensemble at its best.

However, the point d'appui of the program was a first-time "novelty," Ernest Schelling's Divertimento, played from manuscript with the composer participating in the baptismal proceedings. The printed program contained a note that the work was dedicated to the Flonzaleys and described it as "for string quartet with piano obbligato." Anyone inclined to be captious over terms might question that word "obbligato," as the piano either dominated as the chief instrument of the ensemble, or else was altogether silent. Seven numbers made up the five parts of the Divertimento. The nexus, if there was one, between these numbers was beyond discovery. Apparently, they were utterly unrelated. First came a play of waters—Debussy

modernized and a little distracted, but not without deftness and musical charm—called "Le Jet d'Eau." Then a frankly Spanish fragment, "Evocation Catalan." Two Oriental miniatures, presumably free transcriptions of native melodies, one called "Raga" and ascribed to Kashmir, the other "Gazal," with a parenthesis, "Persian," took the quartet still further afield, while the piano remained a mutely innocent bystander. In these Oriental sketches, a new effect in string (?) writing appeared—an effect produced with violin and cello by tapping with the fingers on the wooden tone-box. The result was quite a serviceable imitation of the shallow drums of the East. Combined as it was, with atmospheric melody in each instance, this exotic thumping proved altogether attractive. Bracketed with these Oriental gleanings was a "Berceuse pour un enfant malade," engaging enough, but in this curious juxtaposition raising a question as to just what it was that made the infant sick.

To make the subject matter still more whimsically incongruous, the two suc-

[Continued on page 28]

## STRAVINSKY LEADS CHAMBER MUSIC FORCES

### His New Octour and "Ragtime" Introduced to America

"An evening of Chamber Music with Igor Stravinsky" was the program's description of the concert given under the auspices of the auxiliary board of the Philharmonic Society of New York in Aeolian Hall the evening of Sunday, Jan. 25. The composer, true to this promise, was present to conduct three of his works in smaller forms, and to play piano accompaniments for a group of his songs. Assisting, were players of the Philharmonic, Greta Torpadie, soprano; Colin O'More, tenor; Raymond Frank, tenor; Hubert Linscott, bass; John Barclay, bass; Zolthan Kurthy, harpsichordist, and Carlos Salzedo at the piano.

The all-Stravinsky program was as follows:

Octour for Wind Instruments  
(First time in America)  
Introduction, "Chant du Pêcheur," et  
"Air du Rossignol," from the opera  
"Rossignol," and group of songs  
Miss Torpadie, accompanied by  
the composer  
"Ragtime" (first orchestral performance  
in America)  
"Renard" (for four male voices and  
small orchestra)  
Messrs. O'More, Frank, Linscott  
and Barclay  
(Carlos Salzedo at the piano)

Some of this was later—and lesser—Stravinsky. None of it can be said to have increased his artistic stature for our New World audiences. The Octour, given for the first time in this country, is a product of as late a date as 1923, and is representative of the same aims as his Symphonies for Wind Instruments. It seeks, apparently, to avoid any form of musical expressionism or interpretative effect, and to establish a flat, glassy and sharply contrasting color-scheme to the exclusion of anything of a blending, merging, melting or evanescent character. Its lines are hard, unyielding. It abounds in polytonal counterpoint—indeed, it can be regarded as an altogether thorough-going object lesson in this phase of musical modernism. But the material is utterly undistinguished. The three movements abound in fragments of tune which bespeak imitation and assimilation rather than invention. It would not be difficult to regard it as an ironical travesty on the old operatic potpourri, so reminiscent of lesser theatrical music are the little melodies bandied about by the eight instruments. These, it should be mentioned, were a flute, a clarinet, two bassoons, two trombones and two trumpets.

The other "first time" work, the orchestral version of the composer's "Ragtime" dates back to 1918. The audience found it diverting and even laughed aloud at some of its more obviously funny spots, with the result that a repetition of the work was given. But it yielded the disconcerting impression of having been outmoded by the more

modern jazz effects of Whiteman and Lopez, and no adequate substitute was provided for two instruments strangely missing—the saxophone and the banjo. A harpsichord, played by Mr. Kurthy, did what it could, but its twang was an anomalous one.

Miss Torpadie's singing of seven examples of the composer's vocal music was perhaps the most musical, as well as the most pleasurable part of the program. The effect doubtless would have been even happier if the composer had been a better accompanist. The "Rossignol" excerpts, only faintly suggesting the symphonic poem which grew out of the opera, had an authentic and by no means weirdly exotic beauty; and the familiar "Pastorale," with its wordless melody, was even restful in its charm. Others of the group were "La Rosée Sainte," an excerpt from "Berceuse d'un Chat," "Tilim-Boim" and "Les Canards, Les Cygnes, Les Oies," the latter two from "Children's Stories."

Concluding the program was the burlesque, "Renard," which was received with such glee when given at a concert of the International Composers' Guild a year ago that it was immediately repeated. It still has its points of stingingly raucous humor. But on this occasion, though capably done, there was no repetition. In fact, not a few persons left their seats and scurried for the exits before it was over. O. T.



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# Week Brings Rich Programs by New York's Orchestras

**Three Orchestras Present Works of Great Interest to Music Lovers—Damrosch Gives Beethoven's Ninth—Furtwängler Captivates Audiences with Schumann and Tchaikovsky Symphonies and Plays Stravinsky's "Sacre du Printemps"—Waghalter Introduces Henri Deering, American Pianist, in Rachmaninoff Concerto**

NEW YORK'S three resident orchestras presented musical pabulum of the very finest kind to musical enthusiasts during the past week. Walter Damrosch, before leaving on the extended trip which will take him and his forces to the lowest tip of the country and then over to Havana, gave Beethoven's First and Ninth Symphonies, the latter with the assistance of the Oratorio Society. Wilhelm Furtwängler's reading of the much-discussed "Sacre du Printemps" of Stravinsky left many wondering whether this music is all it was thought to be at its first hearing. Ernest Schelling's first Children's Concert with the New York Philharmonic drew a crowd of young folks.

## A New Pianist

State Symphony, Ignatz Waghalter, conductor; Henri Deering, pianist, soloist, Carnegie Hall, Jan. 21, evening. The program:

Overture to "Oberon".....Weber  
"Also Sprach Zarathustra".....Strauss  
Concerto No. 2, in C Minor.....Rachmaninoff

Mr. Deering  
Symphony No. 5, in C Minor.....Beethoven

Mr. Deering is a pianist of no ordinary attainments, as could have been prophesied by a glance at the name of his choice for a debut concerto. The Rachmaninoff is one of the finest works in its field that has been written by a contemporary composer. It requires a poet as well as a technical wizard to play, and piano and orchestra are blended with an amazing skill throughout. Mr. Deering, who, according to reports, has but recently left the army of occupation at Coblenz, gave this work its meed of tone color and fleet fingers. Power was lacking sometimes during the moments of tremendous bravura, but his performance, combined with the accompaniment provided by Mr. Waghalter, was eminently satisfactory. The Strauss tone poem did not fare so well. Perhaps the music is mostly to blame, but at any rate the performance was quite a bore. Listening to Mr. Waghalter's reading of the Weber number was like being pulled through an art gallery at a very rapid pace. The orchestra played in tune and with commendable enthusiasm. The Beethoven Symphony was given an adequate performance. W. S.

## Beethoven's First and Last

The New York Symphony, assisted by chorus from the Oratorio Society of New York, Walter Damrosch, conductor; Ruth Rodgers, soprano; Helena Marsh, contralto; Charles Stratton, tenor, and Frazer Gange, baritone, soloists. Carnegie Hall, Jan. 22, afternoon. The program:

Symphony No. 1, in C.....Beethoven  
Symphony No. 9, in D Minor, with Choral Finale.....Beethoven

This juxtaposition of the first and last of Beethoven's symphonies has become the favorite one, it would appear, with conductors. Of course, the choice of the Symphony in C is an incidental one, as the purpose of any program on which the D Minor appears is summed up in that symphony. The early work serves merely as a suitable prelude and fills out the customary allotment of time.

There may be some cause, however, for pondering if the brilliant and spontaneous final movement of the First Symphony is not as much underrated as the pompous, grandiose choral finale of the Ninth is overrated. For sheer freshness and vitality, there is nothing in the entire Beethoven list that can be given precedence over this plunging Allegro of the early work, and even the listener who concerns himself chiefly with craftsmanship can marvel at the skill shown in the modulatory and bridge passages. The thinness of the three preceding movements must be conceded. There is, of course, nothing in them to compare with the cosmic churning of the First Movement of the Ninth or the haunting beauty of the alternating Adagio and Andante, with that marvelous, singing Coda, which makes the slow movement of the Ninth a vision of eternal loveliness.

In hearing the Ninth again from the Damrosch ensemble, the reviewer only repeated his former experience—that of listening to a completed symphony in three orchestral movements, plus a cantata, which, whatever its own high merits of craftsmanship, added nothing to the inspiration of the symphony. All the colossal unrest of the opening Allegro had vanished under the benediction of the Adagio-Andante. The highly dramatic setting of Schiller's "Ode to Joy" gave the program a really stirring conclusion, but the effect would have been the same had the program contained three items instead of two, a First Symphony, a Ninth Symphony and a separate "Ode to Joy." Of course, the string recitatives which Beethoven hit upon as a nexus, continue to excite wonder—but in the reviewer's mind, at least, their very craftsmanship represents a confession of an effort to tie together the incongruous. With respect to the Scherzo, one can still say of it what was said of it in its day, that it is twice too long.

The performance was an excellent one, orchestrally, though affording room for differences of opinion as to some of the changes of tempo in the first movement, particularly those affecting the five-note, semi-quaver passage which seemed to so fascinate Beethoven that he gave it preference in the working out section over his first and second themes. The choral finale was rousing, though rather desperately, sung by the chorus, with a generally successful accomplishment of its

many difficult passages. The solo quartet, however, met with the usual fate of quartets in this music and fell short of its demands. The two women succeeded rather better than the men. O. T.

## Furtwängler Plays the "Sacre"

New York Philharmonic, Wilhelm Furtwängler, guest conductor. Carnegie Hall, Jan. 22, evening. The program:

Overture, "Benvenuto Cellini".....Berlioz  
Symphony No. 4, in D Minor.....Schumann  
"Le Sacre du Printemps".....Stravinsky

Mr. Furtwängler is the third conductor to present Stravinsky's much-discussed work to New York audiences. When the "Sacre" was first played here last season

by Monteux and the Boston Symphony it created a sensation the like of which had not been witnessed in many moons. An orchestral number does not often pack an auditorium, but the "Sacre" did every time it was announced and it still does, for that matter. It is not necessary now to discuss the work as a work, save to say that it has the defects of its good qualities, and some more. It bears internal evidence of being patched together as a suite from a ballet, and as such is lacking in continuity. It does not join neatly at the corners. Mr. Furtwängler, whose Berlioz and Schumann

[Continued on page 35]



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# New York's Round of Concerts and Recitals

[Continued from page 26]

ceeding numbers of the Divertimento were a humorously and lively "Irelandaise," ending with a violin question mark; and a tragic finale called "The Last Flight," described as a remembrance of a wartime episode in which "Aviator X" went forth into a storm, never to return. Mr. Shelling's skill was again disclosed as of an order distinctly higher than that of some European composers who have been much talked about in their ultraist strivings, but it would not do to take this Divertimento too seriously. It was capitally played.

O. T.

## Zathurezky Makes Début

In spite of the gale-swept night, a good sized audience arrived at Carnegie Hall on Jan. 20 for the début of Eduard Zathurezky, Czech-Slovakian violinist. Nervousness and the worn out "Devil's Trill" Sonata of Tartini combined to give an unfortunate beginning to a program which included Schubert's Ave Maria, but Mr. Zathurezky counteracted such obstacles by his extraordinary breadth of tone and fluent interpretation of Lalo's "Symphonie Espagnole." In this and other numbers the violinist proved to be mostly Slovakian by the sadness and tenderness of his tone, suggesting the Aeolian mode of old Slovak folk-songs.

Considering his emotional temperament, one scarcely expected him to be a fair interpreter of Bach, but expectations were reversed, for Mr. Zathurezky reached his greatest moment in the Bach Adagio for Violin Alone, wherein expression was only secondary to the technical display of rich and classic texture. The Praeludium and Allegro of Pugnani-Kreisler, Hubay's "Zéphir" and Wieniawski's Scherzo and Tarantelle, all a little too familiar served to exhibit the artist's mastery of harmonics, pizzicato, runs and again the trills so admirably accomplished in the opening number. Despite the hearts-and-flowers melody of Sarasate's "Zigeunerweisen," it struck a new key for the end of the program. André Benoist accompanied Mr. Zathurezky.

H. M. M.

## Max Barnett, Pianist

Max Barnett, pianist who made a début here last year, played again in Town Hall on the evening of Jan. 20. Mr. Barnett has technical proficiency and freshness in his favor, as well as a delicacy in softer moments. His program suffered from unoriginality, however, and stressed the athletic note too strongly. The Bach-Tausig Toccata and Fugue in D Minor, the Notturmo of Grieg, a Brahms Rhapsody and the Chopin Fantasy, plus some MacDowell pieces which he played exceedingly well, formed the first half of the list. A Chopin group that included the B Minor Sonata, two Nocturnes and two Waltzes, shorter numbers by Rubinstein, Dohnanyi and Albeniz, and the Paganini-Liszt "Campanella" completed this vigorous list. There was much that was admirable in Mr. Barnett's playing although his mood fell in all too readily with the poudy quality of the program. There were times when he forced his instrument beyond its powers. In the delicious Nocturne in E with its lingering last notes, as if the master was loth to complete what was his last essay in the form, and the Albeniz Seguidilla there was excellent appreciation of tonal values. He even made parts of Dohnanyi's banal "Tolle Gesellschaft" sound interesting, and ditto for the Rubinstein Barcarolle. The audience was appreciative and demanded encores.

W. S.

## St. Cecilia Club

Several works composed for the St.

Cecilia Club were on the program given by this women's choir in the Waldorf-Astoria on Jan. 20. These were "The Unknown" by Bruno Huhn, J. Bertram Fox's setting of Thackeray's "Tragic Tale," and a setting of Dryden's "A Song for St. Cecilia's Day" by William Wolstenholme, the last named receiving its first performance. Other numbers given prominence were Respighi's "Nebbie," Tosti's "Ninon," and three pieces by Gustav Holst. Added to these were Bainton's "Blow, Bugle, Blow," William Dichmont's "Little Banjo" and Margaret Ruthven Lang's "Heavenly Noël."

In a program of this variety, sung in English, Italian and French, with a Latin climax to the "Noël" work, there were ample chances for diversities of mood and expression, and these opportunities the choir, under the baton of Victor Harris, was quick to grasp. Humor, religious sentiment, poetry and pathos were in turn distinctly brought out. Technically, with the exception of slight deviations from pitch, the chorus acquitted itself with marked credit. Attacks and releases were accurate, parts were well balanced and the tone color was good.

Baritone solos were added to the program by Frank Cuthbert, who sang music by Purcell, Mozart and Beethoven and "The Two Grenadiers." Possessing a smooth voice, which he handled with discrimination, Mr. Cuthbert deserved the applause that was bestowed on him. Alfred Boyce was piano accompanist for the choir, and Louis R. Dressler played the organ. Harp obbligati were played by Theodore Cella, and Valdo Garman accompanied Mr. Cuthbert.

D. B.

## Wellington Smith, Baritone

Wellington Smith, a Boston baritone, gave his first recital in New York in Aeolian Hall on the afternoon of Jan. 21, with Kurt Schindler at the piano. Mr. Smith's program was well chosen and included a number of unfamiliar works some of which were of great interest and others of less. The recital began with Brahms, "Mit Vierzig Jahren," "Kommt dir Manchmal" and "Feldensamkeit" all well sung. Two songs by Korby were fair. The two French groups were perhaps the best singing that Mr. Smith did, two airs from Grétry's "Anacreon" and one from Monsigny's "Rose et Colas" forming an interesting group. Duparc's bombastous "La Vague et la Cloche" began the third group which included as well, Chausson's "Amour d'Antan" "Dansons la Gigue" of Borde and Bemberg's "Il Neige" as encore. The final group was of songs in English by Bax, Williams, Dobson, Vieh and Densmore.

In spite of unevenness in quality, Mr. Smith's voice is one of considerable beauty and variety of color. Possessed of a particularly fine mezza voce, there seemed no reason for his use of an etiolated falsetto here and there, and the lower voice was of such robust quality that one would have liked to hear more of it. Mr. Smith's diction was clear in all the languages he used and his interpretations were at all times musical. His French was especially good.

J. A. H.

## Winifred Macbride Second Recital

Winifred Macbride, the English pianist who made a successful American début in Aeolian Hall last October, was heard again in the same hall on the evening of Jan. 21. As at her previous appearance, Miss Macbride assembled her program from works of technical difficulty and wide breadth, in this case the Brahms Handel Variations, the entire twenty-four Preludes of Chopin and the Schumann "Carnaval" with a group of shorter pieces by Ireland, Palmgren, Howells, Ravel and Rachmaninoff.

The Variations were excellently played, Miss Macbride's clean-cut technique making it possible for her to surmount all the great difficulties of the number. Some of the Preludes were played too fast, so much so that several of them were finished almost before one had the tonality firmly in one's mind. That preceding the "Rain Drop" was a case in point. The more lyric ones were given with beautiful tone. It is open to question, however, whether three such works as the Variations, the entire book of Preludes and the Carnaval ought to be included in one program. Of the short group, Palmgren's "Bird Song" and Ravel's "Jeux d'Eaux" were perhaps the most interesting as being far removed from the heroic mood of the greater part of the evening. The Carnaval was relieved of much of its tedium by Miss Macbride's clever differentiation of the sections.

J. A. H.

## Margaret Sittig, Violinist

Margaret Sittig, violinist, who has been heard numerous times as a part of the Sittig Trio, out who, more recently has been playing as a soloist in European centers, gave a recital in the Town Hall on the evening of Jan. 21, with Frederick V. Sittig at the piano. Miss Sittig played the Vitali Chaconne Vieuxtemps' Concerto, Op. 31; Cecil Burleigh's Concerto, Op. 43, and a final group by Friedemann Bach, Mozart, Tchaikovsky and Zarzky, all of which were transcriptions except the last.

Miss Sittig played with fervor and except for an ungraceful position while playing, made an attractive figure to the eye. Her technique is fluent and her tone melodious and of fair size, being also true in pitch. The somewhat brusque Burleigh Concerto was given with full appreciation of its possibilities and the shorter pieces were good bits of lyric tone, especially Auer's arrangement of the aria of *Lensky* from Tchaikovsky's "Eugene Onegin." The Vieuxtemps' Concerto which every violinist must play sooner or later, was also very well done and was effective. The audience was an unusually large one and after the Vieuxtemps, brought the young artist back to the stage for three bows in response to well-earned applause.

J. A. H.

## The Lyric Club

The Lyric Club gave its sixteenth concert at the Hotel Waldorf-Astoria on the evening of Jan. 21. Arthur Leonard, conductor of the organization, led the chorus in a series of songs, most effective among which was the group that included the Burleigh-Page "Swing Low, Sweet Chariot," Deems Taylor's "Plantation Love Song" and H. Waldo Warner's "Wake, Miss Lindy." Theodore Dubois' "Chorus of Seraphim" with Mrs. Harren singing the solo part, was beautifully done and seemed a fitting tribute to the memory of the composer who died recently. The chorus was well-balanced and sure in tone and interpretation and followed Mr. Leonard's lead understandingly. The soloist of the evening was Vernon Archibald, baritone, who sang in a full ringing voice and with a bravado spirit such songs as Mendelssohn's "I am a Roamer Bold," Wilfred Sanderson's "Captain Mac" and Franco Leoni's "Tally Ho!" Mr. Leonard acted as accompanist.

W. L.

## Plaza Morning Musicales

For the final concert of the series of Artistic Mornings at the Plaza, on Thursday, Jan. 22, Andres de Segurola presented Frances Alda, soprano, Mischa-Léon, tenor and Flora Adler, harpist, as soloists. Mme. Alda sang the "Nenia" from Boito's "Mefistofele," Burleigh's "I Stood On de Ribber ob Jordan" and Maxwell's "The Singer" as well as the *Don José-Micaela* Duet with M. Mischa-Léon. Mme. Alda was in excellent voice and in the duet, particularly, blended her tones effectively with those of the tenor, achieving the atmosphere of "Carmen" without the "props." Mischa-Léon's solo aria was from the same opera "La Fleur que tu m'Avais" and for his songs he chose a distinctly modern and impressive group, among

them Gabriel Fauré's "Claire de Lune," Rhené-Baton's "Berceuse" and Laparra's "Du Pays" which he sang with the true Gallic spirit. Miss Adler opened the program with a Danse-Caprice but her outstanding numbers were the Clement Marol arrangement of a Chanson by Guillot Martin and a Hasselmans Valse. Frank La Forge accompanied Mme. Alda and Emil J. Polak played for both M. Mischa-Léon and Miss Adler.

W. L.

## Os-ke-non-ton

How definite were the ideas held by the Indian people in regard to form and rhythm was brought out by Os-ke-non-ton, Mohawk baritone, in the course of his recital in Town Hall on Jan. 22. Accompanying himself on large and small tom-toms when he sang melodies that were labeled "primitive music," Os-ke-non-ton gave his audience more than a glimpse into the artistic intelligence of a race that obviously took delight in patterns of no mean design.

It was naturally in the part of his program devoted to purely native music that Os-ke-non-ton held the attention of musicians most securely, though two repetitions of Lieurance's "Waters of Minnetonka," which he sang in the Mohawk tongue, were requested. Other songs representing a fusion of Indian material and modern treatment were by Troyer, Cadman and Grunn. One or two of these were sung in English, but chiefly Os-ke-non-ton used Indian versions of the texts.

Three tom-toms, of different sizes, were employed for accompaniments to the strictly Indian numbers, and Os-ke-non-ton explained how the pitch of the smallest was raised or lowered by the simple device of shaking water against the deer-skin covering. The emotional range of these songs was wide, extending from pure lyricism and domesticity to humor and belligerency. The character of each was clearly indicated, both in the music's inherent mood and by the singer's convincing interpretations.

Accompaniments to numbers calling for piano supplements were played with remarkable intuition by Blanche Barbot.

D. B.

## Robert Imandt Plays Chausson

Robert Imandt, violinist, offered a program of unusual interest at his recital at Aeolian Hall on the evening of Jan. 22, when he wandered far afield from the stereotyped paths trodden by most of his colleagues. The outstanding feature was the Concerto by Chausson for violin, piano and string quartet, a work of great beauty throughout, not without a suggestion here and there of César Franck, perhaps, albeit more in its spirit than the actual material used, but none the less impressive for that. With the assistance of Aurelio Giorni

[Continued on page 31]

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## Atlanta Guarantees \$50,000 Toward Opera Season by Civic Association

[Continued from page 1]

the public a chance to hear good music at reasonable prices. The association is now in correspondence with one of the leading opera directors in the country, who is expected to come to Atlanta and direct the work.

The operas will be sung by local artists, and the season will be held for six weeks in the City Auditorium. Later, if sufficient money is accumulated, a new auditorium will be constructed at Lakewood Park capable of holding many more persons than the old one can accommodate.

The plan for the association was introduced by Robert M. Parker, secretary of the temporary organization.

According to this plan, the Municipal Opera Association of Atlanta has secured a charter authorizing the issuance of \$100,000 in capital stock. This stock will be issued in shares of \$50 each and will be non-profit-sharing. Inasmuch as the movement is entirely for the welfare of the city and is declared to be in no sense a business enterprise, no profits on shares will be paid. But after the organization is well established, the money of those who financed its early stages will be returned to them.

The stock has been made retirable, all except a small block which is necessary under the law to retain charter rights. All stock, however, carries with it the right to vote.

### Many Speakers Heard

The meeting was called by Howard Candler, president of the temporary Municipal Opera Association. Addresses supporting the project were made after dinner had been served in the grill room of the hotel. Mr. Candler introduced the first speaker, Victor H. Kreigsheiber, who is credited with having made the first suggestion for the formation of a municipal opera company.

Mr. Kreigsheiber told of his visit to St. Louis during the annual season of summer light opera and said that, with a small financial backing, the municipal opera company of that city had laid aside a surplus of more than \$70,000. He predicted that a municipal opera association in Atlanta could and would prove just as successful.

Other speakers heard were Wilmer L. Moore, Col. F. J. Paxon, Frank Inman, Jr., and other leading business men and lovers of good music. J. H. PECK.

## Transplanting Opera to City of Cleveland

[Continued from page 6]

venture the amount of the guarantee this season has been cut in two, but even \$100,000 is considered quite sufficient to meet any possible deficit incurred by the visits of the Chicago and Metropolitan forces. The Chicago, as last year, will start the ball rolling, opening its series of four performances with "Gloconda" on Feb. 19. "The Barber of Seville" will be given on Feb. 20, and on Saturday,

Feb. 21, performances of "Thaïs" and "Tannhäuser" are scheduled. The final arrangements for the visit of the New York singers must wait until other details of the Metropolitan's tour have been worked out. The forty boxes, which last year were not all sold when the season opened, were all sold two weeks ago, since when as many more could have been disposed of. HAL CRAIN.

## DENVER CIVIC ORCHESTRA INCREASES ITS PRESTIGE

St. Olaf Lutheran Choir and Denishawn Dancers Acclaimed in Programs Revealing Fine Artistry

DENVER, Jan. 24.—The third program in the Denver Civic Orchestra series, given on Jan. 16, included the "Hansel and Gretel" Prelude, excerpts from "Castor and Pollux" by Rameau, re-orchestrated by Geavert, and Tchaikovsky's Fifth Symphony. A violin concerto by Paganini was played by Edward Millstone. Mr. Tureman's forces gave an excellent performance of the program, with some slight exceptions in which difficult passages were a little beyond the capacity of individual performers. Mr. Millstone's judgment in choosing Paganini's music, with its great technical demands, may perhaps be questioned, but he revealed both talent and an excellent equipment for one of his youth. His performance amply justified expectation of noteworthy achievements when his art is more mature.

Ruth St. Denis, Ted Shawn and the Denishawn Dancers gave two performances on Jan. 17 under the management of A. M. Oberfelder, who also presented this attraction in several adjacent cities. The Municipal Auditorium was well filled for both matinee and evening programs, and the performers were received with enthusiasm. All the numbers were notable for beautiful costuming and lighting and for superlative pantomimic art.

The St. Olaf Lutheran Choir, under F. Melius Christiansen, made its first Denver appearance on Jan. 15 before an audience of 6000, revealing perfection in a cappella singing. A. N. Rumin managed this concert for the Lutheran Brotherhood of Denver.

J. C. WILCOX.

## Week of Opera at Metropolitan

[Continued from page 4]

ly, though inclined to theatricism. Kurt Taucher's *Siegfried* and William Gustafson's *Hunding* were competent, if falling short of their possibilities. The once "untuneful nine"—sufficiently tuneful to pass muster in this instance—were, with Mme. Claussen, Marcella Roeseler, Phradie Wells, Laura Robertson, Ina Bourskaya, Marion Telva, Henriette Wakefield, Raymonde Delaunois and Kathleen Howard. O. T.

### "Jenufa" Repeated

Janacek's "Jenufa" was repeated at the Metropolitan Opera House on Friday evening before a good sized audience. The opera was given a smooth performance. Mme. Jeritz again scored in the part of the peasant heroine. Historically Karin Branzell made a very calm murderess, vocally she was excellent. Messrs. Laubenthal and Meader were most convincing in their roles of *Stewa* and *Laca* respectively and others who rounded out the admirable cast included Kathleen Howard, Gustav Schützendorf, James Wolfe, Laura Robertson, Ellen Dalossy, Grace Anthony, Charlotte Ryan and Marie Mattfeld. Mr. Bodanzky conducted with authority. M. B. S.

### A New "Elsa"

Maria Müller made another appearance on Saturday evening, coming forward as the doleful *Elsa* when "Lohengrin" was presented in the popular series. It was a capable performance that the newly-arrived soprano gave, a performance admirably routinized according to the Wagnerian tradition. Miss Müller will no doubt achieve a great deal more when she becomes more accustomed to her surroundings. Unfamiliarity leads toward the conductor's baton the glance which should more often be bestowed on the hero, but the hardened opera-goer does not take such things seriously.

What matter is that Miss Müller has an excellent voice and knows how to use it, for all that her work on Saturday evening sometimes betrayed a little over anxiety. "The Dream" in the first act was well done, but her singing in this

was easily surpassed by her treatment of the "Wandering Breezes" in the second act, an example of beautiful vocalization.

Karin Branzell as *Ortrud* made interesting, and sometimes thrilling, one of the acknowledged bores of opera. But for her rich, impeccable singing, the dragging second act would have dragged more than ever, since it was no very startling performance that Mr. Bodanzky drew from his forces. If there were any nodding heads they must have stopped nodding when her wonderful tones came to ear.

The *Telramund* had the voice and person of Friedrich Schorr, and was ever an intense villain. Mr. Schorr accomplished some of the best singing of the night. Kurt Taucher gave the audience his familiar picture of the knight in shining armor, acquitting himself in his accustomed style. William Gustafson being indisposed, Gustav Schützendorf donned the raiment of *King Henry* and sang with distinction. Carl Schlegel as the *Herald* was another wholly admirable member of the cast. The briefly vocal pages were Louise Hunter, Charlotte Ryan, Laura Robertson and Mary Bonetti. The chorus also distinguished itself, and, all in all, the audience, which included many standees, had a good time. I. M.

### Galli-Curci as "Lucia"

The mad Donizetti's mad *Lucia* brought a large house at the matinee to listen to the ravings of Lucy Ashton sung by Amelita Galli-Curci, her first appearance in the part this season. Mme. Galli-Curci, save for moments of faulty intonation, sang beautifully and with a pathetic grace well suited to the part. Beniamino Gigli excelled himself as *Edgardo* and the remainder of the roles were capably filled by Grace Anthony, Giuseppe De Luca, Jose Mardones, Angelo Bada and Giordano Paltrinieri. Gennaro Papi conducted. H.

### Suzanne Kenyon Prepares Costume Program

Suzanne Kenyon, soprano, will give a costume recital in the salon of Chickering Hall on the evening of Feb. 4, presenting four groups of songs with John Cushing at the piano. Miss Kenyon will sing Old English songs by Haydn, Arne, Cook and Potter, chansons of the seventeenth and eighteenth centuries, songs of the South and a group of modern numbers by A. Walter Kramer, Mallinson, Wintter Watts and Bantock.

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# Artists Tell of the Stage-Fright Demon Which Lurks in Hall and Opera House

(Continued from page 3)

only do in your dreams, and instinctively you cover it up. Most of the time the audience doesn't even know that anything has happened.

"I remember once, in opera with the Chicago Company, I tripped and fell down the steps. Everyone stood on the stage breathless. I didn't know what to do. I didn't have time to think, so I began to sing my aria lying at the bottom of the steps. The audience thought it was a part of the stage business, but the other singers were frightened beyond words.

"I always have had stage-fright. I am really beginning to think it is good for me. It keys you up to the right pitch of excitement. You could not sing your best in an ordinary week-day mood. I never heard of a real artist who didn't catch his breath just before he went out. I think that too great a calm and unconcern argues lack of artistry and so great an ego that it must be disturbing. I don't see how people can think so much of themselves that they are sure they will give a perfect performance. I never expect to overcome stage-fright, but I don't think it ever has disastrous consequences. You always catch yourself up when you are about to make a terrible break.

"Occasionally I forget my words, but unconsciously I extemporize, fit other words into the rhythm of the music. The audience seldom knows the difference, and the substitution does not mar the mood of the song. The only thing to do before a concert is to take a deep breath and go on. The stage-fright passes as the evening progresses, but it always comes back again in time for your next concert."

## Stage-Fright Inevitable

"Psychologically," Arthur Hartmann, violinist and composer, says, "no one can avoid stage-fright. It is the normal reaction to abnormal conditions. It is absurd to place an artist in an irritatingly artificial position and expect him to behave naturally, as though he were sitting quietly at home smoking his pipe. An artist in his psychological and physical makeup is usually a neurotic of one degree or another.

"He cannot work by time-clocks, and yet that is exactly what he is expected to do. Months in advance he is told that on a certain day at a certain hour he is to appear on a platform and play a certain program. How does he know whether he will feel like playing that program that night, or whether he will feel like playing at all? He may not have slept well the night before; he may have eaten too much dinner; it may be the day after the bills arrive in the mail.

"There are lots of other potential disturbances, and most of them happen just before a concert. Suppose they all happen; what does the artist do? He goes out on the platform at that certain hour and plays that certain program. He is supposed to play it as though nothing had happened. Of course, he doesn't; and the critics, who perhaps ate too much or slept too little themselves, exclaim at the way his playing has gone down.

"Concerts are synthetic makeshifts of modern civilization. An artist should

play only when he wants to, what he wants to and before an audience he wants to hear him. That, of course, is impossible. So for weeks before a concert you scare yourself with all the things you can think of, hypnotize yourself into a mood of stubborn resistance and protest, shake in anticipation a dozen times, and go out on the stage scared to death, sure that your intonation will be wrong, that you'll forget your music and probably trip over the carpet besides.

"As a confirmed pessimist and cynic, of course, I believe all this. Sometimes, however, strange things happen and everything goes right. You feel in the mood for playing that particular program on that particular night and you have an audience that isn't antagonistic and critics who are not dyspeptic. That happens, of course, once in a lifetime, but even that doesn't prevent you from having stage-fright.

"When I was eight or nine years old I played Saint-Saëns' Concerto, with the composer conducting. Then, in my superior wisdom, I remember myself with perfect poise and calm telling Saint-Saëns how it should be played. Today, having acquired a whole series of standards and a few Freudian complexes, I would be scared to death if some one told me that Saint-Saëns would lead the orchestra when I played. As long as conditions of concert-giving are unnatural as they are today, artists will be attacked by stage-fright at each concert and it will increase with the years as they gain more importance and popularity. Every real artist I ever knew had stage-fright, and, when some one says he has never felt it, my instinctive reaction is either that he isn't truthful or that he isn't an artist."

## Facing the Audience

"I am always terribly frightened until I get out on the stage," Dusolina Gianini, soprano, says, "but I lose all my fear the minute I begin to sing. I know, of course, how terrible stage-fright can be. I don't think I will ever forget my debut. You remember I substituted at the last minute for Anna Case at a concert of the Schola Cantorum. I had a couple of days only in which to prepare my program. I wanted to back out of it almost every minute of that time.

"I don't know how I ever gathered up courage enough to promise Mr. Schindler that I would sing, but I promised and I sang, although I was so frightened that I didn't know what I was doing or how I was doing it. I was sure that I was the most dismal failure. I didn't know whether the applause was for me or not. Everything was in a haze. When I woke up and read the papers the next morning I was much more surprised than any one else, I assure you.

"Still, it is remarkable how, when you feel that you cannot sing a note, when you are absolutely miserable, you go on because you must and you go through with it because you must. Just a few weeks ago I was making my Pittsburgh debut and I was, of course, anxious to make good. In the artists' room just a few minutes before the concert I felt desperately ill. It was almost like seasickness, that same hopeless, last-minute feeling. And then I had to go on.

"I was sure I would break down. I

said to myself, 'You must go through with it. You owe it to all these people. They have come here to hear you. You must do your best.' I finished the concert and I even had courage enough to sing encores. The audience, I am sure, had no idea of how frightened and miserable I was before I went on.

"You must do it; it is in you, if you have the proper humility toward the gift you have. If you realize that it is not your fault that you have a beautiful voice or nimble fingers, it is just an accident that it was given to you. It might have been given to someone else. Then you will feel that you owe it to your public to work hard and perfect this gift, to give your audience your best. That is what makes you forget your stage-fright when you face your audience."

## Feeling at Home

"I don't think I have ever experienced real stage-fright," says Sophie Braslau, contralto. "That is, the sort of fear that grips one to such an extent that one's art, voice and entire personality become suddenly subservient to it.

"But I have known extreme nervousness, especially in the first years of my career, which I began, not on the concert stage, but upon that awe-inspiring stage of the Metropolitan Opera House. Inexperience is the greatest aid to stage-fright and nervousness that I know. Do not misunderstand me, though. I do not necessarily mean that the experienced artist does not feel very nervous at times. But surely, the feeling that one will instinctively do the correct thing in case of an emergency, is most reassuring!

"Today I seldom feel nervous. Impatient, yes. When I arrive at the concert hall I want to give my program as soon as I can. And, of course, this is quite possible, except when singing as soloist with an orchestra. But no matter how nervous or impatient I may feel, I am over it the moment I hear my own voice.

"The feeling that your voice is responsive, that is marvelous! Fear, nervousness, become phantoms of which one has heard—that is all. And then when the audience understands the message which you are trying to deliver to the best of your ability, it is a wonderful sensation! I feel then that I am singing for a good friend, one who understands everything."

## Worse Things Happen in War

"My viewpoint of stage-fright is naturally not what it was when I first began to sing," asserts Mario Chamlee, tenor. "I well remember the first time I attempted the rôle of Don José in 'Carmen.' I was inexperienced, and I was told afterward that my knees marked the rhythm of the score. I do not deny it, although I cannot remember much of what happened—not even the name of the woman who sang Carmen. The only thing I do remember is that she got a good hard fall because of my fright. At one point in the opera she was supposed to swoon, falling into my arms. Well, she swooned, all right, but my arms were too wooden to function and instead of falling into them she went right on down to the floor.

"But that was years ago—before the war, which, among other things, completely dissipated whatever fear lurked in my makeup. After one returns alive from the first trenches, what is there in life he should fear? I remember one gorgeous moonlit night when a party of American soldiers had taken quarters in an old church. A German airman had located the building and, peering through our improvised portholes, we could watch him flying back and forth in his efforts to drop the bomb that would send us into kingdom come. As each bomb exploded, several dangerously near, fear became a real and terrible thing.

"After that experience, when it seemed that each minute would bring death, I decided that there was nothing else in the world big enough to make me afraid. Although I nearly forgot that resolution the night of my debut at the Metropolitan. In the afternoon I could not sing the C major scale, and I almost telephoned the opera house that I was sick. Then I thought of that airplane, and by the time I had completed my makeup and heard the first notes of the orchestra I was as calm as though I were singing in my own room.

"How to overcome stage-fright? That is an individual matter, mostly of experience, I believe, although training is also an important factor. If I feel myself in good form, I never think of fear. But if I have a cold, such as I had the night of Toti dal Monte's debut at the Club.

Metropolitan—well, I feel better when the final curtain is rung down."

## What Stage-Fright Really Is

"Stage-fright is a queer combination of things from without and within," says Jeanne Gordon, contralto, "and, like all fear, stage or otherwise, it is up to the individual to work until he releases himself from it. Nothing but introspective analysis can do it. Either your fright comes from overimportance or its opposite, the well-known inferiority complex.

"I have had a terrible struggle to overcome stage-fright. From the very beginning of my career it has been my bugbear. I was always afraid I would not be able to sing up to my ideals—to my hundred per cent mark—or to the standard set by other people. Suddenly I began to realize that we can never actually accomplish either of these things: we can only approach them mathematically as constants. We can only do the best we know how at the moment, and this knowledge actually dispels stage-fright, slowly perhaps but surely.

"In proportion to our understanding of this growth we overcome the fright. As we understand and learn more we grow. In other words, when we know we can't be perfect at one fell swoop, that we can't attain even our own conception of a hundred per cent in our work every minute that we are on the stage, we will be satisfied at that moment to give the best we have. Then that best gets so much better at every performance that the consciousness of momentary stage-fright disappears.

"Thank goodness, we can't accomplish the perfect even in our own ideals, for imagine the gigantic task of having to exceed that ideal at each succeeding performance. It would be well-nigh impossible, and that in itself would bring a greater stage-fright.

"Another reason for stage-fright is the attempt to meet the standards of other people. That we can never do, for each individual in the audience has a different standard and it is naturally impossible to be so many-faceted. Even if we were fortunate enough to be so apt, it could not really be accomplished; for, after all, we can't get into anyone else's consciousness. If we could, we would be that person. When we learn that stage-fright isn't anything that can't be solved, it is just naturally dispelled. We then learn to give of our best honestly and sincerely, and we soon find that our response from our audience equals what we give. It brings a mutual understanding between audience and artists which makes any performance a delight for both sides.

"One thing more I might mention which sometimes causes stage-fright—something from without. It is a very tangible thing, like badly fitting clothes. There is nothing which makes one more self-conscious or fearful. I know this only too well, as it was one of my serious problems at the beginning of my career. In fact, it was the greatest obstacle, even when I was ready and actually made my debut at the Metropolitan Opera House. I was so poor that I did not have enough money to get the proper costumes. As I had to do on several occasions, I borrowed a costume from one of my fellow workers, the first time from Frances Peralta. Imagine, it was so tight that it wouldn't close, and I had to back off the stage of the Metropolitan.

"Every minute I was on the stage I had to keep facing the audience. Naturally, I wasn't at ease, and I can't imagine that my performance was a very graceful or delectable one in any sense. I defy anyone to make a debut in these circumstances in the greatest institution of its kind in the world and not have stage-fright!" HENRIETTA MALKIEL.

## Mabel Garrison and Estelle Gray-Lhevinne are Heard in Johnstown, Pa.

JOHNSTOWN, PA., Jan. 24.—Mabel Garrison, soprano, gave a delightful recital in Cochran High School Auditorium recently. George Siemenn was her accompanist. Estelle Gray-Lhevinne, violinist, was the fifth artist to appear in the course sponsored by the Johnstown Board of Education.

GORDON BALCH NEVIN.

TROY, N. Y.—An enthusiastic welcome was accorded to Harold Bauer, pianist; Lionel Tertis, viola player; Bronislaw Huberman, violinist; and Felix Salmond, cellist, when they appeared in a concert recently arranged by the Chromatic Club.

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# New York's Round of Concerts and Recitals

[Continued from page 28]

and the Lenox String Quartet it received an admirable performance in all respects, the ethereal quality of Mr. Imandt's tone lending itself with peculiar fitness to the violin part and Mr. Giorni's fine taste and skill lifting the piano part of the Sicilienne to a plane of special significance.

Other unfamiliar numbers, on the program were two Preludes by Frederick Jacobi, of which the Furioso, a brief but vivid moment of sheer fury excellently expressed, had to be repeated; Darius Milhaud's "Le Printemps" and a somewhat disappointing Nocturne and Tarantelle by Szymanowski. In all these and the Bach Concerto in E, as also the Sarabande and Gigue of Senaile and other shorter works, Mr. Imandt played with a tone of beautiful quality and with notable smoothness, displaying a highly resourceful technic and a sensitive feeling for style and nuance. He had an able assistant at the piano in Raymond Bauman.

## Biltmore Musicales

The sixth of the series of eight Friday Morning Musicales, given on Jan. 23, introduced to the patrons of these concerts the De Reszke singers, Mildred Dilling, harpist, and Abby Morrison, soprano. There was the usual large audience and it demanded and received numerous supplementary numbers in addition to the seventeen of the printed program. The much admired De Reszke singers—Hardesty Johnson, Floyd Townsely, Erwyn Mutch and Sigurd Nelson—sang old French and English

music of the troubadour and madrigal type, some amusing "Studies in Imitation" based on Nursery rhymes, several Negro Spirituals and arrangements of standard concert numbers. All were given with finish, good tone and artistic interpretations. One of the loveliest of their numbers was Mendelssohn's "On Wings of Song," with harp accompaniment by Miss Dilling, so well liked that it was repeated. Miss Dilling played Zabel and Renie numbers as solos, with an extra that was a charming imitation of an old-fashioned music box. Miss Morrison sang a Weckerlin Bergerette, Mrs. Curran's "Life," Lieurance's "By the Waters of Minnetonka" and George's "Hymn to the Sun," supplemented by encore numbers, in a fresh, light voice.

B. B.

## Lea Luboshutz, Violinist

Lea Luboshutz, violinist, billed as "Soloist to H. M. the King and Queen of Belgium," whatever "H. M." may mean in this case, was heard in recital in Aeolian Hall on the afternoon of Jan. 23, with Emanuel Balaban at the piano. Mme. Luboshutz began with a Sonata in D by Handel, following this with the everlasting Prelude and Allegro by Pugnani, a transcription of a ballet air by Gluck and a Rondo by Mozart. The third item was the Vieuxtemps A Minor Concerto, and the fourth, a meandering tone poem entitled "Legendary Poem" by Le Borne, marked "first time." The final group included a Romance dedicated to Mme. Luboshutz by Glière, and two works by Karol Szymanowski, marked "new."

Mme. Luboshutz plays with good technic and a tone of considerable breadth. Her earlier numbers were all excellent examples of classical style. In the Adagio of the Vieuxtemps and in several of the shorter pieces she played with a fine cantabile. The Le Borne Poem (is there any significance in the fact that the name of the composer may roughly be translated as "The Limit"? ) is a creditable attempt to reduce the tone-poem to a solo piece or rather a piece for two instruments since the piano was of equal importance with the violin. Mme. Luboshutz did all that could be done with it and there were parts of it that were of interest and of considerable beauty but as a whole it scarcely merited the amount of space taken up on the program to tell its story. The Glière number and those by Szymanowski were of interest and were well played.

J. A. H.

## Mme. Lubarska Makes Début

Helen Lubarska, soprano, made her American début in Aeolian Hall on Jan. 23, reversing the customary order of things by opening her program with a group of English songs, including Griffes, Bantock, Gambogi and Bridge. A full and mellifluous tone marked the singing of "The Lament of Ian the Proud." Mme. Lubarska's Italian training was evident in the bel canto of the aria from Catalani's "La Wally" and in Donaudy's "O del mio amato ben." All the nectar of a Lucia was poured into the impossible "Stornellata Marinara" of Pietro Cimara, but this, and several other unworthy songs were totally eclipsed by the pure lyric beauty of Respighi's "In Alto Mare." Nathan Novick, a young Brooklyn composer whose "Russian Sketches" received honorable mention in the Stadium contest of 1923, accompanied Mme. Lubarska in a group of his own songs. They are fragmentary and do not involve much that is new, with the exception of "Do Not Go,

My Love." A French group opened with César Franck's "La Procession," which received an uninspired reading, for Mme. Lubarska is at her best in songs of rhythmic variety and contrast of mood. Her dramatic ability came to the fore in Poldowski's "Nocturne." Raoul Laparra's "Des Pas des Sabots" was the liveliest contribution offered by the singer, and a South American Indian Song, arranged by M. Bulard-d'Arcourt, and René Lenormand's "Les Vautours" completed the program except for several encores which included one of the "Russian Sketches of Mr. Novick. Mme. Lubarska was accompanied by Emil J. Polak.

H. M. M.

## Miron Poliakin Heard

The "Kreutzer" Sonata was a welcome introduction to the violin program of Miron Poliakin in Carnegie Chamber Music Hall on the afternoon of Jan. 24. A tepid tone and crisp bowing marked a careful reading after which the perfunctory performance of Mendelssohn's Concerto came somewhat as an anticlimax, with the exception of the brilliancy of the last movement. Mr. Poliakin, though not averse to the classic and romantic composers, showed a decided predilection for the impressionism of Chausson and Debussy. Chausson's "Poème" was delicately told, the sole blemish being a tendency to slide from note to note. An ingratiating Waltz of Debussy was played with the mute, a neat contrast to the loud and lively Caprice, Op. 24, of Paganini. One mossy string tried its best to prevent a perfect blend of chord elements, but Mr. Poliakin's instrument sang above it and his harmonics were the final test of his fine musicianship. Siegfried Schultz was accompanist for Mr. Poliakin.

H. M. M.

## Ernest Hutcheson Again

Ernest Hutcheson's series of piano recitals reached its sixth step Saturday evening in Aeolian Hall, with a program of works by MacDowell, Brockway, Griffes, d'Albert, Strauss, Korngold, Reger, Dohnanyi, Paderewski, Godowsky and Moussorgsky. Mr. Hutcheson's fine musicianship and fleet fingers were the reasons why a great many compositions of not transcendent merit were enjoyed. Moussorgsky's "Tableaux d'une Exposition" was easily the finest composition of the list, and Mr. Hutcheson played its several subdivisions with insight and technical perfection. Especially well done was "Le cabane sur des pattes de

poule," that gruesome picture of the hut where Baba Jaga, witch of Russian legend, dwelt. d'Albert's Scherzo in F Sharp, a truly Teutonic composition, received rather more attention than it is worth, and the same may be said for the numbers by Paderewski, Dohnanyi and several others. Korngold's two excerpts from "The Brownies" written at the age of thirteen were quite interesting. Mr. Hutcheson received his full share of applause and graciously responded with encores.

W. S.

## Barozzi in Unique Program

Socrate Barozzi, giving a violin recital in Carnegie Hall on the evening of Jan. 25, was evidently determined to break away from the routine path of program-building, and for this enterprise deserves commendation, even if all the music he played was not of the highest order. Saint-Saëns Second Sonata, with Bernard Wagenaar at the piano, and the Concerto No. 2 of d'Ambrosio were Mr. Barozzi's chief numbers; and to these he added two compositions by Lili Boulanger, "Cortège" and a Nocturne, Mr. Wagenaar's arrangement of a Serenade of Olsen, several Kreisler transcriptions and Sarasate's Eighth "Spanish" Dance.

Neither the Saint-Saëns nor the d'Ambrosio works are of a nature to inspire a performer to his noblest efforts, but Mr. Barozzi read them with enthusiasm and achieved a distinct measure of success, in spite of occasional slips in intonation. He was at his best in the shorter numbers, in which his tone had a smoother quality and which he interpreted with relish for their imaginative values. Cartier's "Chasse," arranged by Kreisler, showed Mr. Barozzi in his happiest mood. Applause was insistent, the audience taking unmistakable pleasure in the young artist's attainments.

D. B.

## De Reszke Singers in Nursery Rhymes

A program of considerable novelty served to introduce the De Reszke Singers to the general New York public in the first public event given by the quartet in Henry Miller's Theater on Sunday evening, Jan. 25. This organization of American male artists had made favorable impressions in its appearance before semi-private audiences in series of hotel musicales, and on this occasion the presence of several delightful numbers enhanced the appeal of their versatility and skill. The vocal finesse and artistic method of the singers won much approval.

[Continued on page 35]

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## Chicago Shows Deliberation in Giving Stamp of Approval to Concert Artists

CHICAGO, Jan. 24.—The loyalty to established favorites for which Chicago is noted is not won overnight by concert-givers. In consequence, the newcomer and the young recitalist face a situation which often does not work out to their advantage, and the tale some visiting artists tell of small box-office receipts is unhappy. In certain instances musicians of wide repute have appeared before audiences which have not paid more than \$200. On the other hand, artists occupying definite places in public regard draw large assemblies.

Two recitalists in the latter category, Ernst von Dohnanyi and Isa Kremer, were heard on Sunday by numerous admirers. The London String Quartet, not so well known here but recognized as masterly program makers, found at their appearance on the same day an increased interest in their work. Samuel Dushkin, Sasha Culbertson, the Roman Choir and other musicians gave programs later in the week.

### New Dohnanyi Work

Mr. von Dohnanyi's style, both in composition and in playing the piano, as revealed in his recital in the Studebaker on Jan. 18, is one showing deliberation and taste. His list included Beethoven's Sonata, Op. 110, Schumann's "Kinderszenen" and a group by Chopin. Further interest was supplied by the first performance at any concert of Mr. von Dohnanyi's composition, "Ruralia Hungarica," Op. 32. This work is written in the coherent style which has always shown the composer to be an earnest and true workman. If "Ruralia Hungarica" shows less color and ingenuity than Mr. von Dohnanyi's orchestral suite, Op. 19, it is equally idiomatic. Its moods are restrained and somber. The composer played it in this style, giving a thoughtful and reserved performance.

Other material on the program was played in a style chiefly impressive because it was dignified.

### John McCormack Returns

John McCormack's recent recital in the Auditorium was his second Chicago appearance this season and was heard

by the usual capacity audience. Airs by Bach and Handel revealed the tenor's thorough mastery of style. A group of modern songs included music by Rachmaninoff, Strauss and Bridge. Irish ballads completed the printed list. The customary enthusiasm was continuously in evidence. Edwin Schneider was the accompanist, and Lauri Kennedy, an admirable 'cellist.

### London Quartet Plays

The London String Quartet, heard in the Blackstone Theater on Jan. 18, played quartets by Beethoven and Schumann and shorter works by Bridge and Speaight. Its playing was both scholarly and vivid.

### Isa Kremer Appears

Isa Kremer, who sang in Orchestra Hall on Jan. 18, gave a program in which her unique art was exhibited with unflinching conviction. Leon Rosenbloom played admirable accompaniments and was also heard as piano soloist.

### Rosenthal's Recital

Moriz Rosenthal's piano recital in the Studebaker was attended by a large audience which took great pleasure in the virtuoso's display of extraordinary skill. Schumann's Fantasia, the Paganini-Brahms Variations and a group by Chopin were on the program.

### Flonzaley's Give Program

The Flonzaley Quartet, making its third and last appearance of the winter in the Playhouse, listed quartets by Haydn and Brahms and Waldo Warner's "Pixey Ring." The playing of these musicians was applauded by a gratified audience.

### Finston Forces Heard

The Chicago Theater Orchestra played on Sunday noon, Jan. 11, before its accustomed huge and cordial audience. Nathaniel Finston led a program in which Weber's Overture to "Oberon" and the Largo and Finale of Dvorak's "New World" Symphony gave proof of the excellent development of this organization. The soloist was Eugene Dubois, concertmaster, who played in a finished style.

### Gradova Gives Benefit

Gitta Gradova played in the Blackstone Theater on Jan. 12 for the benefit of the extension department of the Chicago Musicians' Club of Women. Her program, opening with Bach's "Italian" Concerto, proceeded through compositions of Scriabin to a group by Chopin, Moussorgsky, Albeniz and Liszt. Miss Gradova left no passage unmarked by the individuality of her thought.

### Zimbalist in Concert

Efrem Zimbalist's violin program, given in Orchestra Hall on Jan. 12 under the auspices of the Woman's Club of the Jewish People's Institute, included Hubay's G Minor Concerto, a Handel sonata and, among shorter compositions, this player's "Improvisation on a Japanese Tune." Mastery of style, flawless technic and an expressive tone were characteristics of his art.

### Gordon String Quartet

The Gordon String Quartet gave the second of its recitals in the foyer of Orchestra Hall on Jan. 14, choosing Chausson's "Unfinished" Quartet and Op. 132 of Beethoven for the display of their scholarly and vigorous style. The Gordon Quartet has become one of Chicago's standard ensemble organizations. The players are Jacques Gordon

and Alfred Wallenstein, concertmaster and principal 'cellist of the Chicago Symphony, and John Weichert and Clarence Evans, also members of Frederick Stock's orchestra.

### Give American Music

Lulu Giesecke, violinist; Margaret Lester, soprano, and Ethel Fleide, contralto, accompanied by William Lester, were heard in the Cordon on Jan. 18 in a program which gave American composers their share of recognition. Interesting among these is always Mr. Lester himself.

### Crawford Organ Program

Mr. and Mrs. Jesse Crawford gave their usual bi-weekly two-organ recital on Sunday noon in the Chicago Theater. These recitalists have won the admiration of many an audience for the skill with which their interesting programs are performed. The Northwestern University Glee Club sang on this program.

### "Elijah" Is Sung

The Apollo Musical Club, again led by Edgar Nelson owing to the illness of Harrison M. Wild, sang "Elijah" in Orchestra Hall on Jan. 19. Soloists were Monica Graham Stults, Ethel Jones, Walter Boysden and Louis Kreidler. The excellent chorus gave a sturdy and vigorous performance.

### Harry Farbman's Debut

One of the most interesting debuts made in some time was that of Harry Farbman of Detroit, who played the violin in Kimball Hall on Jan. 13. A Vieuxtemps concerto, and Chausson's "Poème" gave Mr. Farbman an opportunity to impress an interested audience with his genuine gifts. Although not yet nineteen, his playing is already mature.

### Polesny Gives Recital

Franz Polesny, a violinist of the Chicago Symphony, was heard in recital in the Playhouse on Jan. 18, accompanied by Marion Lychenheim. Mr. Polesny's excellent tone and a remarkably developed appreciation of the formal elements of his program lent persuasiveness to his performance of Strauss' Sonata, a concerto by Wieniawski and other music.

### Hyman Rovinsky Greeted

Hyman Rovinsky, pianist, presented one of the most interesting programs of the season in Kimball Hall on Jan. 18, playing Brahms' Hungarian Variations, César Franck's Prelude, Chorale and Fugue and numbers by Scriabin, Debussy, Bartok, Smetana and Chopin. His performance showed elasticity of feeling and an admirable style.

### Women's Club Concert

Clara Runborg Wood, Agnes Bodholdt Conover, Mildred Smith Bolan, Marian Levin Lickerman, Elizabeth McCrystle Heath and Esther Hirschberg were heard in the Fine Arts Recital Hall on Jan. 19 in the 540th concert given by the Chicago Musicians' Club of Women.

EUGENE STINSON.

### John J. McClellan Opens Organ at Long Beach

LONG BEACH, CAL., Jan. 24.—John J. McClellan, organist of the Tabernacle at Salt Lake City, who has been spending some time here, opened the new \$25,000 Austin organ in the Second Church of Christ, Scientist, recently. Mr. McClellan gave a splendid program and included a number by Arthur Bienbar, a local composer. The singer was Frederick W. Setzer, baritone.

ALICE MAYNARD GRIGGS.

## MALIPIERO NOVELTY PRODUCED BY STOCK

### "Impressions of Nature" Receives Performance in Chicago

By Eugene Stinson


CHICAGO, Jan. 24.—One of Frederick Stock's infrequent programs without a soloist was given at the Chicago Symphony's subscription concerts on Jan. 16 and 17, when Malipiero's third set of "Impressions of Nature," containing the "Celebration at the Mouth of Hell," "The Roosters" and the Caprian Tarentella, received its first Chicago hearings. This music was found to be interesting, although scarcely consequential, and in a style which, like the majority of Mr. Stock's novelties, seems more intricate than important.

Popular works on the program were Goldmark's "Rustic Wedding" and portions from "The Damnation of Faust." Berlioz's music, especially the Rakoczy March, with which the program came to a magnificent conclusion, is very familiar to the orchestra's patrons. The Goldmark symphony has of late years been relegated to Mr. Stock's long and interesting series of popular concerts. It was heard with great pleasure at both performances by large audiences, the interpretation being one of the most clearly drawn and smoothly accomplished readings given any symphonic work this season. Mr. Stock was obviously unwilling to allow a work of such intimate quality and simple design to rest solely upon its own apparent beauties, or to permit what was an easy task for his orchestra to become an uninteresting one. Much the same care was seen in his conducting of Glière's symphonic poem, "The Siren," but this work, whether because of the austerity of the conductor's point of view or the inherent coldness of the composition itself, seemed hardly a notable example of program music. Cornelius' Overture to "The Barber of Bagdad," delightfully played, and the Invocation and Dance of the Sylphs, opening the Berlioz excerpts, completed the list of familiar music.

At the popular concert on Jan. 15 Edward Eigenschenck, organist, was the honorary soloist, having been chosen in a competition held by the Society of American Musicians in cooperation with the Orchestral Association. He played Guilmant's First Symphony with commendable clarity and ample technical ability. His registration was interesting and, with other details of his performance, displayed both virtuosity and a fine sense of balance. Beethoven's Eighth Symphony and Tchaikovsky's "Nutcracker" Suite were major items on an entertaining list.

### Laura Huxtable Porter Gives Lecture-Recital in Montevallo

MONTEVALLO, ALA., Jan. 24.—A unique program was given at Alabama College on Jan. 16 by Laura Huxtable Porter of Boston. The subject was "Parallels in Poetry and Music." A brief talk on the relation of music and poetry was followed by readings of poems and interpretations of them on the piano. Mrs. Porter also addressed the faculty and students of the School of Music on "The Art of Teaching." This was followed by an interesting demonstration lesson by little children in the piano normal department under the supervision of Elizabeth Young.



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## Woman's Career Should Not Be Limited to the Home, Says Germaine Schnitzer

IT is not only possible, but becoming and expedient, for every woman to have both a home and a career, says Mme. Germaine Schnitzer, pianist, "The wife and mother who is in touch with the world can give her husband and children more in half an hour at home than can be gained in a day's dull companionship with the woman whose personality is warped by a butterfly life or the burden of domesticity," she asserts.

"For ten years I have been bringing up a family, playing companion to my husband, Dr. Boerger, and giving concerts all over Europe and America. No, it does not necessitate any neglect of my children. I am devoted to them, I see that they both have their piano lessons, I watch their reading, I take them to concerts, and I spend several enjoyable hours with them each day. I trimmed their tree and helped my little boy learn his lines for a Christmas play, in which he made quite a hit as the Doormat. You know we French have a sense of the dramatic that runs away with us.

"Perhaps I should say 'we Alsations,' for, though I was born in Paris, my parents were both of Alsace-Lorraine. At the age of nine I journeyed to the National Conservatory to win the first prize in harmony. Again at thirteen I took the first prize in piano by my interpretation of Schumann's Symphonic Etudes. The contest was succeeded by a sight test, which I shall never forget as long as I live! Contestants were given two minutes from the time they sat down at the piano to look over the music. Then a metronome gave the tempo, a gavel struck the judge's desk and you were off.

"My father loves to tell of my entrance into the huge hall. I followed a line of contestants who were all over twenty and that in itself was funny; but



Germaine Schnitzer, Pianist, on Right, Takes Luncheon with E. H. Uhl, President of the Southern California Music Co., and Mrs. Uhl, During a Motor Trip from Los Angeles to San Francisco

when the signal came for me to go on, I rushed cross the stage and drank in the open pages on the piano, shifting to and fro, adjusting my skirt, pulling up my stockings and doing everything possible before sitting down, because I knew that the minute I sat I would be timed. By the time I sat down I had been through the music once and still had two minutes to study!

"After this I studied with Sauer in Vienna and took a government prize. Concerts in all the big cities of Europe followed, and twelve years ago I came to America for the first time. All this talk about America being slow in its grasp of musical situations is stupid. In the past ten years it has been revolving so fast on its axis that I must confess I am nearly giddy trying to keep up with it.

### Her Own Manager

"One decade ago musical organizations in New York could be counted on your fingers. Now every butcher and baker and candlestick maker has a share, and there is an epidemic of middlemen and managers all offering their 'fifty-seven varieties' to a sensitive public. Ah no! I have no manager. Why do they always say artists are impractical? I have booked fifty-one dates for myself in the United States this year, nine of which are in New York. If I had a managing bureau I would be just a little fish in a big pond. Not that I am conceited, but who would not prefer to be Houbigant with one perfume?

"My latest idea is to put 'atmosphere' into piano recitals without resorting to actual descriptive music or costumes. You see, I am not a modernist. My answer to the question of what I think about modern music is six concerts of romantic music: not a silent or obscure protest, but a flagrant secession! My method will be impressionistic. It is not necessary to make a fool of oneself by coming out in an empire gown to play Schubert. Suggestion is sufficient. Boué is designing costumes for me in 1925 styles with a hint of each period represented in my program. No, I am not over-fond of clothes, but I realize the important part they play in the success of an artist.

### Collector's Zeal

"Every musician has a hobby. Wagner ate Zwieback and wrote love letters; Tchaikovsky planted Russian bulbs, and I, (in what a splendid category I include myself!) go to auctions and pick up perfume flacons, eight-legged Louis XV desks, Flemish chests, needle-point

tapestries, ancient bronze inkstands and mother-of-pearl tower clocks from Russia. There is so much relaxation in spending money. And then of course, I practice for further relaxation, and read; read Anatole France and Marcel Proust, the Brahms of modern literature. They savor of the old salon atmosphere . . . and that, speaking of music, is the one thing America has yet to grasp.

"For that reason I have chosen Chickering Hall for several of my concerts. Chamber music and intimate piano and song recitals are entirely out of place in so large a place as the Metropolitan or Carnegie Hall. The spirit in which they were intended is lost in space. The hall may be only half filled, depending on the good will of the people. What professional beggars we are! Musicians as a unit do not exist. They have no social position and are unable to cry out against such injustices. In the first place, music is not a primary necessity but a bakery shop will always go.

"Wouldn't it be wonderful if we could get a law through the Senate making music obligatory? In a few centuries it would become so much a part of every one that it would be considered in a class with food, shelter and clothing. It is almost that important in the region of our summer home in Italy. Children sing almost before they learn to talk. Every summer Dr. Boerger and the children and I leave America for a few months of sunny Italy, far from telephones and subways and chewing gum: but somehow we're always glad to get back, for once you have lived in New York it gets you in spite of itself!"

H. M. M.

### Paris Opera Marks Golden Jubilee Year

[Continued from page 19]

guttured by fire and the present opera house was built.

Besides being the fiftieth anniversary of the building of the Opéra, the year 1925 marks the centenary of the birth of its architect, Charles Garnier,

### NEW CANTATA PERFORMED

#### Havana Hears Première of Work by Resident Musicians

HAVANA, Jan. 12.—"The Nativity," a cantata by Eduardo Sanchez de Fuentes, was given its première recently, and with such success that a second performance was arranged. The book is by Nestor de la Torre, vocal teacher.

La Salle College was used for these performances, which were given with a number of effective tableaux. A chorus of 100 trained by Mr. de la Torre, and an orchestra of eighty Havana Symphony members under Gonzalo Roig interpreted the work in an artistic manner. Solos were sung by Lola de la Torre, Sofia Barreras, Natalia Aróstegui and Dulce Maria Blanco.

The Gonzalez-Molina Conservatory gave its annual students' recital recently in the Teatro de la Comedia. The orchestra played under the baton of Joaquín Molina, head of the Conservatory, and also under Célido Curbelo, one of the students. In Saint-Saëns "Deluge" the violin solo was in the hands of Alejandro Morales. A large audience applauded unreservedly.

NENA BENITEZ.

Garnier, a graduate of the École des Beaux Arts, was practically unknown when the competition for a design for the opera house was announced. There were 171 contestants, most of whom were eliminated immediately. Finally there were five aspirants left, but the judges still could not decide. They declared that they could not award a first prize, but that they would give Charles Garnier a prize of 1500 francs to encourage him to do better, and open another contest. At this second competition the design of Garnier was accepted unanimously.

HENRIETTA MALKIEL.

Mario Chamlee, tenor of the Metropolitan, has recorded for the Brunswick Buzzi-Peccia's Spanish Serenade, "Paquita," which has recently been published by G. Ricordi.



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# Violin Work by Flesch Heads List of New Publications

By SYDNEY DALTON



**VIOLINISTS** are enjoying a season of progress and prosperity that is almost unprecedented. Apart from the many excellent artists who are in favor with the public—several of them, perhaps, worthy to stand with the most distinguished exponents of the instrument that the world has ever known—there has been a marked advance in violin pedagogy. There has, apparently, been a successful effort made to do for the violin what a few of the modern teachers have done for the piano: reduce its principles as nearly as may be to a science, in order that they may be explained and practised intelligently. The day when the great virtuoso-pioneers jealously guarded their discoveries in the realm of technic is happily past. Today practically all their secrets are known to performers and teachers alike.

It is doubtful if any work on the violin produced in recent years can surpass, for detailed analysis and exhaustive explanation, the first book of Carl Flesch's new work, entitled "The Art of Violin Playing" (Carl Fischer). The sub-titles of this book are "Technic in General" and "Applied Technic," and it would seem that there is no small detail of the subject that has been overlooked. In Mr. Flesch one meets with that rare combination of performer and teacher in a degree that gives him a unique place among present-day violinists. Those who know him only as a ripe and skillful artist will here find him a scholar and pedagogue of equal attainments.

The text is more extensive than the musical examples and exercises, though these are numerous, particularly the illustrative excerpts from the standard literature for the instrument. But good exercises and study material are easily obtained. There is something of vastly greater value in Mr. Flesch's work: a minute analysis, examination and explanation of all the details of violin

playing, written in a clear and concise style that was doubtless as much a part of the original script as Frederick H. Martens' English translation is of the printed version. If Book Two, entitled "Artistic Realization," which is to appear in the near future, is as complete in its way as Book One, this "Art of Violin Playing" should prove to be the *magnum opus* in its field.

If it is necessary, as so many claim, to have a background of folk-song against which to build nationalism in music, then indeed is America fortunate. English, Negro, Indian—all find a place in our rich heritage and afford a variety of influences of which no other nation perhaps can boast. A collection of five Navajo and Tewa Indian songs is the latest contribution to the folk-music literature of our land. They are entitled "From Desert and Pueblo" and were collected and transcribed by Elizabeth Willis de Huff and Homer Grunn (Oliver Ditson Co.). In a short note Mr. Grunn tells us that with a few slight exceptions—caused mainly, perhaps, by the Indian custom of employing quarter-tones in their songs—he has followed Miss de Huff's records of the melodies faithfully. In that event it is obvious that these Indian tribes had an unusually expressive music, and in range and rhythm there is more variety than is met with in most folk-music.

In the preface we are told that "music is the soul of the Indian. . . . His deepest philosophic thoughts and profoundest religious meditations are aided by the rumble of the drum. . . . The Pueblo Indians sing as they work. They sing their love and their worship. Their folk-tales, myths and tribal legends break into song at dramatic points." It has remained, of course, for a cultivated musician to add the one missing element necessary to complete the musical picture—harmony. This Mr. Grunn has done with utmost skill and sympathy. But many a composer might envy these children of nature their natural genius for melody and rhythm.

Harry R. Spier has made a setting of Shelley's popular "The Indian Serenade" (G. Schirmer) that is different from most and better than many. It is a song that catches the tone of the poem nicely and as a whole leaves an agreeable impression. There is nothing out of the ordinary in the voice part

alone; in fact, the melody is rather indefinite, but as a part of the ensemble it is effective, and singers with voices of medium range will find it interesting.

Many of the old dance forms offer an agreeable medium through which to express the more graceful and suave thoughts of the composer for the piano. The Menuet is one of these, and M. Blazejewicz's example, in E Flat (Luckhardt & Belder,) is as good as any that has appeared for some time. It possesses the real flavor of the minuet. It is all bepowdered and bewigged, and at times the piano seems almost too noisy for its telling, so delicate is its contour. It is simple withal, and pianists will welcome it.

## New Choral Music

"My Bonnie Lass," a setting of old English words, made by Harvey B. Gaul (Oliver Ditson Co.), is fairly long and elaborate and not easy to sing, but a fine number. Two Negro spirituals by Harold V. Milligan, entitled "I Know the Lord's Laid His Hands on Me" and "Campmeeting" (Arthur P. Schmidt Co.), are effective examples of the spiritual. Each has an incidental solo part. Four Negro spiritual arrangements by H. T. Burleigh, entitled "I'm a-Rolling," "Were You There?" "My Lord, What a Mornin'" and "Steal Away" (G. Ricordi & Co.). Mr. Burleigh's reputation as an arranger of spirituals is already well known, and these are equal to his best. "Psalm 134," by Jan Pieter Sweelinck, and "Kling Klang," by Ludwig Senfl, from the Ricordi press. These are in the repertory of the Schola Cantorum, of which Kurt Schindler, who has done the English texts, is conductor. Both excellent a cappella numbers.

"The Ladies of St. James," a setting by H. Waldo Warner of Austin Dobson's polished poem, is of particular interest (Arthur P. Schmidt Co.). Other good things from the same press are "The Skylark," adapted from a Minuet of the eighteenth century, by Alfred Moffat. May be sung with or without accompaniment. "Loath to Go," another Moffat arrangement of a seventeenth century melody by Robert Jones, may also be given without accompaniment. "The Old Family Clock," arranged from his own song, by G. A. Grant-Schaefer. Good imitation of a clock ticking. The choral version of "So Sweete is Shee" (Oliver Ditson Co.) has been made by Victor Harris from an arrangement by William Arms Fisher of an old English air. Like all such work by Mr. Harris, it is skillfully done. From the same publisher there is an arrangement by N. Clifford Page of E. Kremser's melodious anthem, entitled "Prayer of Thanksgiving." Victor Harris has also arranged Respighi's fine song, entitled "Mists" (G. Ricordi & Co.), and in the same collection there is a long and imposing choral setting by W. Wolstenholme of Dryden's "A Song for St. Cecilia's Day," with baritone solo.

The following titles of anthems for the church service, all put out by the same publisher (Oliver Ditson Co.), are deserving of the attention of choir-masters. Each has merit and will be found effective. "From All That Dwell Below the Skies," by Stanley R. Avery, makes effective use of "Old Hundredth" and ends with Gounod's "Praise Ye the Father." George B. Nevins' "The Lord Is My Strength" contains a bass solo and ends broadly with Luther's choral, "Ein Feste Burg." "O Come Hither and Behold," by Frank E. Ward, is melodious; for chorus only. Edward Shippen Barnes' "O'er the Distant Mountains" has distinction and is richly harmonized. "O Be Joyful, All Ye Lands," by William R. Spence, is conventional but spirited. "Blessed Art Thou, O Lord," by W. G. Owst, is straightforward, opens with a short quartet. "Be Brave, Be Strong,"

by Alfred Wooler, includes a soprano solo. There are also two finely written choruses by Russian composers, arranged by H. Clough-Leichter: "In Thee, O Lord, I Put My Trust," by Vassili S. Kalinnikoff, and "Hear My Cry, O God," by Alexander Kopyloff.

"In Arcady by Moonlight" and "Hail Ye Tyme of Holie-dayes," by Gena Branscombe (Arthur P. Schmidt Co.), are interesting examples of this well-known composer's work in this form. "Nobuddy," by W. J. Marsh, from the same press, is melodious and not difficult; to be sung unaccompanied. Stanley R. Avery's "Song of the Street Sweeper" (Oliver Ditson Co.) is an unusually attractive number for male chorus. It has a baritone solo. "Tis Me, O Lord" (G. Ricordi & Co.) is another skillful spiritual arrangement by H. T. Burleigh. An unaccompanied chorus, "The Sea," by Iorwerth W. Prosser (Clayton F. Summy Co.), has character and an expressive accompaniment.

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## New York Concerts

[Continued from page 31]

The singers—Hardesty Johnson and Floyd Townsley, tenors; Erwyn Mutch, baritone, and Sigurd Nelson, bass—gave continuous evidence of good training at the hands of Oscar Seagle and Jean De Reszke. The program included numbers presented in their recent European tours, notably a group of French and English folk-songs and madrigals. The most effective was probably Thomas Morley's "Lady, Why Grieve You Me Still?"—a plaintively beautiful four-part lay. Other works heard were by Saint-Saëns, Claude la Jeune and John Bennett.

Most interesting of all were a series of "Studies in Imitation" by Herbert Hughes, announced as being sung for the first time in America. These were exuberantly grave treatments of nursery rhymes in the style of Brahms, Delibes, Corelli, Handel and others. It was worth going far to hear the solemn performance of "Doctor Foster Went to Gloucester" as the composer of the

"Messiah" might have set it, with involved roulades on the words "stepped in a puddle"! Mr. Johnson took his place at the piano for this series. A group of Negro spirituals, for which the singers gained especial acclaim abroad, was given in arrangements by H. T. Burleigh and elicited "Deep River" as an encore. The last numbers included first performances of songs by Cyril Scott, John Hyatt Brewer and Clarence Olmstead.

The assisting artists were Mildred Dilling, harpist, and J. Henri Bove, flautist. Miss Dilling played two solo groups with great virtuosity, including numbers by Bach, Pierné, Renié and Debussy.

## Edna Thomas Returns

Edna Thomas, whose singing of Negro "Spirrituals" and Creole Negro songs puts her in a class utterly by herself, returned to the New York public in the Booth Theater on the evening of Jan. 25 after two years' absence. Since she sang in New York the last time Miss Thomas has sung in London and also in Australia, whence she returned only recently.

Her program on Sunday night was much the same as those in which she was heard two years ago, the first part consisting of Negro religious songs and the second of street cries of Baltimore and New Orleans and the Creole Negro songs. Musically the first half was by far the more interesting, the items in the second half being fragmentary.

In presenting the Negro music Miss Thomas is careful to sing them as they are sung by their creators and not as if they were Brahms or Schumann lieder, with variations in tempo and shading. Many of them, such as "Go Down, Death," are intensely dramatic, and this particular number has much of tribal Africa in it. "Some of Dese Days" is humorous in effect though not in content. It was one of the most popular and had to be repeated. Miss Thomas made explanatory remarks between her numbers and at the close sang five or six extra numbers called for by members of the audience. The accompaniments were admirably played by Mary Hyams.

J. A. H.

## Orchestra Programs

[Continued from page 27]

earlier in the evening were of transcendent beauty, seemed to miss some of the ruggedness of Stravinsky's primordial score. It is said he did the piece with only two rehearsals. If so, it was a triumph, but musically it lacked punch.

In the Berlioz, Mr. Furtwängler did amazing things and galvanized this pallid music into real vitality. It was, however, in the Schumann that he did his best playing. Throughout this beautiful symphony there was not a measure that one would have had different, and some parts of it were of unbelievable beauty, notably the short Langsam passage joining the third and fourth movements. Mr. Furtwängler, by some personal sorcery, injected a mysterious quality into this that made it sound like a fairy-tale told at twilight. It was great playing of a great work, and as such, above criticism in every way.

J. A. H.

## The Philharmonic Children's Concert

The second season of the Philharmonic Orchestra's Children's Concerts was opened in Aeolian Hall on Saturday morning, Jan. 24, under the baton of Ernest Schelling, who led the young idea through the mazes of appreciation and pronunciation so successfully last season. Mr. Schelling again used lantern slides to illustrate his remarks, and the applause and laughter which followed attested to the popularity of these concerts with their audience. An excerpt from Beethoven's First Symphony was followed by the last movement of the Mendelssohn Violin Concerto with Scipione Guidi as soloist. The Scherzo Pizzicato Ostinato from Tchaikovsky's Fourth and Saint-Saëns' "Le Ogyne," with the 'cello solo played by Oswaldo Mazzucchi, were liked best by this unusual audience. One would hardly have believed there were so many children in the city, much less that such a number were initiated in the arts of music. Bottesini's "Reverie" and Henry Hadley's "Irish," from "Silhouette," brought the program to an end. The listeners joined in "America," while Mr. Schelling listened critically.

W. S.

## Cortot and "London" Symphony

The New York Symphony, Walter Damrosch, conductor. Alfred Cortot, pianist, soloist. Aeolian Hall, Jan. 25, afternoon. The program:

"London" Symphony... Vaughan Williams  
Excerpt from Ballet, "Les Petits Riens"..... Mozart  
Turkish March..... Mozart  
Concerto No. 3 in D Minor... Rachmaninoff  
Mr. Cortot

Exemplifying the Biblical principle that the "last shall be first," Alfred Cortot's very beautiful playing of Rachmaninoff's D Minor Concerto naturally takes precedence over the other events of this program. Perhaps more of the composer's own power of wrist and fingers when at the piano would have been desirable in the last movement, but finely musical tone and sensitive adjustment of technic to details of nuance and phrase, marked this as a noteworthy performance. The concerto, itself, again evoked mixed feelings. It is melodious and highly pianistic, but the final effect is one of a Muse a little too facile in its self-expression, and of emotional currents of no very profound depths.

The Mozart excerpts, representative of the smaller and more routine side of this maker of heavenly music, served merely to fill out the program. The Vaughan Williams work, mood pictures of London by one who has been quite as sensitive to its crueller aspects as he has to its bustle and charm, remains one of the outstanding products of its school. It is thoroughly English in material and effect. It is free from showiness and preciosity. If it never quite rises to the distinction that characterizes a really great art product, it maintains throughout a high level of craftsmanship, accompanied by a very genuine sympathy for the subject. There are moments which narrowly miss being genuinely moving, as in those passages which envisage the Thames, flowing deep and thoughtful, shrouded in mystery and bearing always on its bosom something of tragedy. The work was given a poetical and finely proportioned performance.

O. T.

## Furtwängler Once More

The Philharmonic Orchestra, Wilhelm Furtwängler, conductor. Carnegie Hall, Jan. 25, afternoon. The program:

Overture, "Fingal's Cave"..... Mendelssohn  
Tone Poem, "Don Juan"..... Richard Strauss  
Symphony No. 5 in E Minor... Tchaikovsky

There was none of the academic ponderousness in Wilhelm Furtwängler's interpretation of the familiar Mendelssohn overture which is usually associated with it. It was a lyrical, impressionist work as he played it, full of the plangent sea winds of the oboes and the more romantic breezes of the strings. Furtwängler has an uncanny ability to revivify works which are becoming trite. He did it again in the Tchaikovsky Fifth Symphony, which he has presented here before. In it his sentimentality was almost majestic and his dance rhythms almost Viennese.

Strauss' "Don Juan," which Mr. Furtwängler has also presented here before, was a subtle sifting of material. He tactfully covered its occasional trivialities with its philosophical sophistication. He balanced his orchestra delicately, like a seismograph, and he made his solo passages prominent without being predominant. The solo violin and woodwinds played with a tone that was mellow but not too sweet, and with an appreciation of the delicate nuances of the music, and in the end Mr. Furtwängler brought out the futility of Strauss' "Don Juan," its pathetic bitterness. After the concert an audience that crowded the house to the doors cheered and whistled as Furtwängler bowed, and an equally enthusiastic orchestra joined in the applause.

H. M.

## MENGELBERG RETURNS

## Chicago Civic Opera Head Also Among Week's Incoming Voyagers

Among the passengers of note in the musical world on incoming boats last week was Willem Mengelberg, conductor of the New York Philharmonic, who, with Mme. Mengelberg, was a passenger on the Holland-America liner Rotterdam, due to arrive on Jan. 24. He is scheduled to make his first appearance with the Philharmonic on Feb. 4.

Samuel Insull, president of the Chicago Civic Opera Association, returned from a brief trip to the continent on the Homeric on Jan. 22.

Wanda Landowska, pianist and harpsichordist, is scheduled to appear as soloist with the Cincinnati Symphony on Feb. 6 and 7 and with the Detroit Symphony on Feb. 13 and 14. She will play in Dayton, Ohio, on Feb. 10.



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# From Ocean to Ocean

EASTON, PA.—Mrs. Harry Spengler read a paper on "German Song" at the Woman's Club Musicales. Rebekah Beam, contralto; Harry Spengler, bass, and the Woman's Club Chorus, under Mrs. George Macan, provided illustrations.

WATERTOWN, N. Y.—At the recent meeting of the Morning Musicales at the home of Mrs. Charles Remington a string orchestra played several numbers under the leadership of Mrs. Sam Wardwell. The program was in charge of Mrs. Bradford Kemp. Chamber music concerts will be featured from time to time, it was announced.

SEATTLE, WASH.—The first concert given at the new Olympic Hotel was presented by the piano pupils of Mrs. A. F. Venino. Lillie May Davis, Bernice Sibley, Margaret Read Shaffer, Helen Goodman Hanot and Agnes Ross participated. Hazel Hammer Hill introduced a number of her younger pupils in a studio recital at the McKelvey.

PROVIDENCE, R. I.—The Chaminade Club at its regular meeting and musicale in Froebel Hall made Victor Herbert the subject of its discourses. The program was arranged by Virginia Boyd Anderson, and was given by an ensemble of ten string artists and Gladys Carpenter, contralto; Minnette Sutherland, soprano, Ruth Tripp and Mrs. Arthur Nelson, pianist.

TERRE HAUTE, IND.—The January recital by the Woman's Music Club was

given by Vivien Bard, pianist, and Allen Grimes, baritone, both local artists, who won hearty appreciation by their exceptionally artistic work. Miss Bard was heard as soloist, accompanist and composer. Her "Little Irish Tune," a recent publication, received immediate favor and was encored.

SAN JOSE, CAL.—Earl Towner has been commissioned to compose and conduct a cantata suitable for the next Santa Clara Valley Blossom Festival, to be held in Saratoga in March. Mr. Towner will be the first to perform this service for the festival. Free violin instruction has been added to the curriculum of the evening high schools. Miles Dresskel is in charge of this department.

BLOOMINGTON, IND.—William E. Moenkhaus was awarded the Grace Porterfield Polk Scholarship for the year just ended. This scholarship provides for fees in musical composition in a year's course of study, the gift of Grace Porterfield Polk of Indianapolis, who is conspicuous in State and national music club organizations. The winner is a son of Dr. William E. Moenkhaus of Bloomington.

ALBANY, N. Y.—The Albany Council of the Knights of Columbus gave its mid-winter concert recently with an attractive program played by Gabrielle Grober, soprano; Mrs. John J. Carey, contralto; Ben Franklin, tenor, and Stuart Swart, pianist. Jeannette Van-

derheyden, Dorothea Kleist, Mrs. John L. Brookman, Paula Smith, Mrs. J. Malcolm Angus, Mrs. Peter Schmitt and Lydia F. Stevens participated in the mid-year meeting of the Historical Society in the auditorium of the Monday Musical Club.

WICHITA, KAN.—The College Hill Delphian Society met in one of the social rooms of the Adams Music Company for a discussion of "Beethoven as a Composer," with Mrs. G. D. Rohr as master of ceremonies. Papers were read with the following subjects: "The Variations," by Mrs. Walter J. La Rue; "Sonatas and Symphonies," by Mrs. J. L. Skinner; "Fidelio," by Mrs. J. W. Rickerd, and "Technic of Beethoven and His Relation to the Art of Music," by Mrs. C. A. Gwinn. Several numbers were played, among them extracts from the so-called "Moonlight" Sonata and the Fifth Symphony.

SHELBYVILLE, IND.—An important meeting of the Music Study Club was held at the home of Mrs. L. E. Webb in the form of a farewell for Mrs. von Tobel, a popular member. Miss Louise Pearson entertained members of the Junior Music Study Club in an elaborate function, both socially and musically. John Morris read a paper written by Miss Harriet Bass on "Modern French Composers." Those participating in the program were Amelia Piatt, Imogene Goebel, Thelma Collins, Florence Woodmansee, Mary Ellen Yarling, Beulah Marshall, Mildred McCabe, Virginia

Clark, Frank Scott and Thomas Pearson. Miss Marshall, Audrey Burns, Harry Lawson and Harry Griffey gave a violin ensemble number.

BANGOR, ME.—The annual musicale of the Norumbega Club was given in Andrews Music Hall before a large audience of club members and invited guests. The soloists were Carrie O. Newman, contralto; Mrs. Wilfred I. Butterfield, soprano; Mrs. Alton L. Robinson, violinist, and Alton L. Robinson, saxophonist, in a program composed of vocal and instrumental solo and ensemble numbers. Mrs. Frank R. Atwood accompanied. The first part of the afternoon was devoted to a memory contest arranged by Hilda Donovan, chairman for the afternoon. The joint winners of the afternoon in a contest consisting of ten numbers were Mrs. Roy S. Coffin and June L. Bright. Those taking part in the musical program were Mrs. A. B. Garcelon, Mrs. Linwood Jones, Dorothy Doe Hicks, Ruth Newcomb, Lydia Adams and Marion Stanhope.

LAWRENCE, KAN.—The second of a series of all-musical vespers by the School of Fine Arts of the University of Kansas was given in Fraser Hall before an audience that completely filled the auditorium. Among other numbers of the program were the String Quartet in G by Beethoven, played by the K. U. String Quartet; Romance by Matthews for harp, violin, cello and organ; the Bach aria "My Heart Ever Faithful," with accompaniment by string quintet and organ; and a cantata, "When the Christ Child Came," by Joseph Clokey, for four solo voices with chorus, accompanied by string orchestra, three trumpets, three trombones, organ and piano. The solo parts in the cantata were taken by Louise Miller, soprano; Irene Peabody, mezzo-soprano; Waller Whitlock, tenor, and W. B. Downing, baritone. The work itself was directed by Dean D. M. Swarthout and made a fine impression throughout.

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# People and Events in New York's Week

## ASSOCIATED GLEE CLUBS TO GIVE SECOND CONCERT

Fifteen Chorus, Numbering 1000 Men,  
Will Sing in Metropolitan Opera  
House in March

With nearly 1000 men clamoring to sing, the New York division of the Associated Glee Clubs of America are forced to go from Carnegie Hall, where 500 men, representing twelve of the leading metropolitan glee clubs gave the first concert of this organization last spring, to the larger stage of the Metropolitan Opera House for their second concert on the evening of March 31.

The twelve conductors of the fifteen clubs who will take turns in leading the massed chorus, include Arthur D. Woodruff, George Gartlan, Marshall Bartholomew, John Hyatt Brewer, Mark Andrews, Bruno Huhn and Ralph Baldwin.

The local clubs represented will be the University Glee Clubs of New York and Brooklyn, the Mendelssohn Club of New York and Apollo Club of Brooklyn, the Banks, Singers and Friendly Sons of St. Patrick, Hartford, Conn., will send the Hartford Choral Club. The remaining clubs will come from Mount Vernon, Flushing, Newark, Montclair, Summit, Nutley and the Oranges.

The concert will be followed by a smoker. The committee of arrangements includes Clayton W. Old, chairman, George H. Gartlan, director of school music in New York, Sigmund Spaeth and other leaders in the development of American music.

## Edward Lankow Sings in Plaza Ballroom

Edward Lankow, bass, gave a recital before an audience that crowded the large ballroom of the Hotel Plaza on Jan. 23. His program was in four groups, including representative songs of the classics and also works of the moderns. He did his best singing in a group of songs in German that included Schubert's "Litanei," Schumann's "Widmung" and two songs by Brahms, "Feldensamkeit" and a Rhenish Folk-Song. In a brace of French and Russian songs, Mr. Lankow sang the "Volga Boat Song," in which he disclosed the range of his genuine bass voice by singing a phrase an octave lower than it is written and suddenly taking the next measures two octaves higher, which he sang in an exquisite sotto voce. He was less successful, however, in the florid passages of Thomas' "Tambour Major," but gave a fine interpretation to Moussorgsky's "A Beggar's Grave." Mr. Lankow made an exceedingly favorable impression and had to respond to the generous applause with several extra numbers. Frank Bibb played the accompaniments in his usual artistic fashion. G. F. B.

## Pupils of Charles Tamme Heard

Several singers from the studio of Charles Tamme have been heard in concert recently, with the result that recent engagements and other appearances have followed. Among these are Eleanor Edson, who gave a recital at the Lynn Women's Club House for the benefit of the Lynn Day Nursery. As the result of her artistic work on this occasion she was engaged for a concert in Keene, N. H., on Jan. 29. Lalla Riksa, coloratura soprano, who has been coaching with Mr. Tamme, sang for the Ascalon Chapter of the Eastern Star in the chapter room of Carnegie Hall, on Jan. 17. In addition to arias from "Figaro," Miss Riksa sang a group of Norwegian folk-songs. Her artistic singing, especially in pianissimo passages, won the hearty approval of her hearers, and brought her an engagement for a concert by the New York City Colony of the National Society of New England Women at the Waldorf-Astoria, on Jan. 24, in honor of their thirtieth anniversary.

## Mrs. Morrill's Singers Give Program

Advanced pupils of Laura E. Morrill showed the progress they have made under her able guidance in a program in her studio on the afternoon of Jan. 11. Those who took part were Vivien Levett, Inez Quick and Evelyn Shepherd, so-

pranos; Jean Adams, mezzo-soprano, who has been working under Mrs. Morrill for only a year; Florence Gauggel, contralto; Anna Helmke, lyric soprano, and Roy Rockefeller, baritone, who showed the result of a long period of instruction. Miss Gauggel sang Handel's "O Thou That Telles" and songs by Schubert and Massenet in an effortless, musicianly manner, disclosing a voice of considerable charm. Miss Helmke showed fine breath control and a flexible voice of

brilliant quality in Handel's "O Had I Jubel's Lyre," in which she successfully maintained the traditions handed down to her teacher by Georg Henschel and Karl Zerrahn, and Mr. Rockefeller was heard to advantage in several songs and in a duet with Miss Shepherd. American composers were well represented, among them being John Prindle Scott, Woodman, Terry and Spross. The large number of guests gave the singers a cordial reception. G. F. B.

## Study of Literature the Ideal Tonic for the Pianist, Says Gitta Gradova

(Portrait on front page)

"READING is what gives depth to a musician," says Gitta Gradova, young Russian-American pianist. "One does not have to suffer hunger and vagrancy in an attic to play with feeling. That is the sort of sub-story emotionalism which is too often linked with artists. A much more intellectual kind of suffering is that which grows out of the mental torture of philosophic struggles. I am fond of believing that there are two distinct kinds of musical feeling, the personal and impersonal, or the human and aesthetic. As someone has said, 'Art should be an expression of the personal particular in terms of the impersonal universal.' That is what I always try to remember in my interpretations, not to intrude my own personality or intimate feelings upon those which the composer meant to express."

It is for this reason that Miss Gradova advises musicians not to specialize on one composer, or broader still, on one art. "Musicians who know nothing about anything except music are not good musicians," says Miss Gradova. "Paderewski's greatness lies in the scope of his genius. One cannot do big things unless one thinks big things. Piano playing is not a matter for the heart and the finger-tips. It is a mental problem which involves other arts."

"For the last five years I have been studying intensely, silently, without any celebrity stuff or encore pieces; just the most fundamental studies of such great masters as Bach, Beethoven, Brahms and Scriabin. I only practise three or four hours a day, for I feel that at the end of that time, if one has the ability to concentrate, all has been accomplished that is worth while. Another three hours I spend in reading, for, next to my piano, my books are my best friends. I am actually a glutton, a fiend, when it comes to books. I read everything I can lay my hands on, from German philosophy to Russian novels. I always feel that an hour with Emerson or Nietzsche, depending on my mood, will do more good for my playing than another hour of practising. I would far rather put Dostoevsky, Tchekov or Turgenev into my music than to put myself into it. Balzac, Gauthier and Flaubert are far better food for the fingertips than tedious exercises, accompanied by bitter disappointments. An unread pianist is a cross between a pianola and a 'movie musician'."

Miss Gradova is an earnest lover of modern music. "I am fond of Debussy, Ravel, Scriabin, Stravinsky and many other contemporary composers, but this does not mean that I neglect those of the past. To me Bach is the be-all and the end-all. I am not so ultra-modern that I crane my neck looking for composers not yet in sight."

The young pianist says that her secret lies in never getting discouraged. "I am the victim of a sort of Pollyanna-Santayana happiness that keeps my spirits up in face of all disappointments. I have developed such a high degree of self-consciousness that I am my best critic. The result is that when I know I ought to be discouraged about something radically wrong in my work, I understand the trouble so quickly that I remedy it before it has time to get hold of my disposition and my heart."

Miss Gradova loves people almost as much as books. "The right sort of people can do as much for one's mind as any quantity of reading," she says. "I am a very 'gregarious animal' and I still love to go to parties and meet important

people. I never seem to grow blasé or tired of forming new acquaintances. Last night I went to Mrs. Coolidge's reception and I was as thrilled as a child when I found myself in the midst of so many distinguished artists. I am beginning to believe I shall never lose my hero worship."

In the same fashion Miss Gradova gets a thrill out of each and every one of her own recitals. "Each concert I give stands out as a big event in my life; I imagine that it is a great religious rite I am about to perform—to take the silent pages of the great Bach and recreate them."

Miss Gradova has the modest habit of evading all conversation about herself. She is as impersonal as she aims to make her work. "The truth is," she says, "that there is nothing to tell. My life has been uneventful. I have never been abroad to study. I was never kidnapped by gypsies when I was a little girl. I simply grew up like the average Chicago girl, passed through the horrible 'child prodigy' age, received a scattered and spasmodic schooling, and here I am. I swim in the summer, walk in the winter and read all the year around for recreation. And some day I am going to finish my education. I seriously intend to go to college as soon as my work will allow the time for it. In the meantime I shall continue my self-discipline, invent many lovely theories and then discard them for new ones, for, as Emerson said, 'A foolish consistency is the hobgoblin of little minds.'"

Miss Gradova has made rapid strides in her art since her first New York recital a year ago. In her two subsequent recitals in the metropolis, and also in her appearances in Chicago, Boston, Philadelphia, Toronto, Montreal and other cities, she has been acclaimed as one of the most gifted of the younger pianists. She has been engaged for an appearance as soloist with the Chicago Symphony under Frederick Stock in April. H. MILLER.

## Tenor and Pianist Appear at White House

Beniamino Gigli, tenor of the Metropolitan, and Magdeleine Brard, pianist, provided the music at a White House musicale on Jan. 15, when the diplomatic corps from the various nations were entertained by President and Mrs. Coolidge. Miss Brard played Chopin's Andante Spianato and Polonaise and numbers by Fauré, Gluck-Saint-Saëns, and Saint-Saëns. Mr. Gigli was heard in songs by Carnevali, Lalo, Cilea and Flotow. Vito Carnevali was the accompanist.

## Singer from Studio of James Massell Enters List of Recital Givers



Flora Negri, Soprano

Flora Negri, soprano, who proved to be one of the most interesting and best-equipped young singers heard in New York last season, when she gave recitals in both Aeolian and Town Halls, has joined the list of artists under the direction of Haensel & Jones. A series of recitals for early spring and for next season is being arranged. Fitzhugh W. Haensel was one of the several prominent managers to hear Miss Negri's first recital. As he was to leave the city that night on an extended trip, he had intended to stay for only a few numbers, but he was so impressed by the singing of the hitherto unknown soprano that he stayed until the end. At the first opportunity, he communicated with Miss Negri's teacher, James Massell, and the two men, both confident of her success on the recital stage, planned a career for her. Since her New York appearances, Miss Negri has continued her studies under the guidance of Mr. Massell, and has also been heard extensively in out-of-town concerts. She will probably sing again in New York later in the season.

## Singer and Pianist Give Joint Program

Ashley Ropps, bass-baritone, and Irwin Hassell, pianist, were heard in a program in the Story & Clark Auditorium on the evening of Jan. 22, presenting works by Chopin, Gounod, Haile, Liszt, Moszkowski, Haeussler, Grieg, Clarke, Wood and others. Mr. Ropps has a voice of pleasing quality, particularly in the medium register, which he uses with excellent judgment. His delivery of Haile's "Im Zitternden Mondlicht Wiegen" and "Herbst" was especially effective. Mr. Hassell's numbers were received with prolonged applause, his playing being marked by a powerful touch and ample finger dexterity. The four songs of Paul Haeussler the accompanist of the evening, were of the pleasing ballad type and brought both composer and singer copious applause.

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## New Auxiliary of 3000 Will Aid Music Week Association in District Contests

THE latest development in preparation for the Music Week Association Contests is the organization in each district of a contestants' auxiliary. This auxiliary will be made up of the 3000 entries in the contests of last season, who will serve under the local district chairman as an auxiliary to her present committee.

The purpose of the auxiliary is to assist the district chairman in distributing literature, in encouraging others to enter the contests, and particularly to work for the development of better music and higher standards of musicianship in the home district.

The idea of forming this committee came from the contestants themselves as the result of their appreciation of the encouragement given them by the association last season, when judges chosen from among the city's professional musicians journeyed to each of the forty-eight districts to hear the entries and to give them kindly and constructive criticism. Each contestant joining the auxiliary will be presented with a membership card and will then be an authorized representative of the association working under the direction of his district chairman. In the case of orchestras and choruses the invitation is being sent to the leader who will bring the matter before the members of his organization in the hope that each one of them individually will become a member.

The director of the association, Isabel Lowden, in cooperation with the district chairmen, is now working out a definite program for the district auxiliaries.

The present season's district contest will open in Bronx, Queens and Richmond in the week of Feb. 23 and the week of March 2 will see the completion of the district contests in these three boroughs. The borough contest in each

of these three boroughs will be held in the week of March 30. The weeks of March 9, 16, 23 and 30 will be given over to the district contests in Manhattan and Brooklyn, their borough contests being scheduled for the week of April 27. The interborough contest for the final awards will be held in Music Week, May 3 to 9.

The district chairmen already appointed for the present season are as follows: Manhattan: District No. 1, Dr. Antonio D. Pisani; No. 4, Dr. A. D. Lindeman; No. 5, Rebecca F. Hoffman; No. 6, Harriet M. Badgley; No. 7, Mrs. Edward M. Barrows; No. 8, Mrs. W. See; No. 11, John S. Donahue; No. 12, Mrs. Isaac Siegel; No. 13, Mrs. Edward E. Watts; No. 15, Mrs. Charles H. Alexander; No. 16, Mrs. Theresa G. Lindheim.

Bronx: District No. 18, Arthur A. Barr; No. 19, Mary Fitzpatrick; No. 20, Sadie Brown; No. 22, Mrs. Philip J. Kearns; No. 23, Henry Dreyer; No. 24, Margaret Behan.

Brooklyn: District No. 25, Sadie Lessall; No. 26, Mrs. Arthur J. Stern; No. 27, Mrs. W. Fitzhugh, Jr.; No. 29, Mrs. Isaac F. Russell; No. 31, Augusta C. Newman; No. 32, Jennie E. Rodell; No. 33, James O'Donnell; No. 34, Dr. Ignatius P. A. Byrne; No. 35, Alex. Pisciotto; No. 36, Daisy Krey; No. 37, Theodora Goldsmith; No. 38, Arthur G. Dore; No. 39, Edward Saphir.

Queens: District No. 41, Dr. Peter E. Demarest; No. 42, Mrs. Edgar Smith; No. 43, M. Gertrude Corbett; No. 44, Louis Orgelfinger; No. 45, Roland E. Beneville; No. 46, Fred H. Mead.

Richmond: District No. 47, Mrs. H. H. Rouse; No. 8, Frank Hankinson.

The syllabus for the present season, compiled by the Contest Committee, of which Dr. T. Tertius Noble is chairman, and George H. Gartlan, vice-chairman, is divided into sixteen definite divisions and includes classes for soloists in piano violin, string and wind instruments as well as for choruses, church choirs, private school choruses, orchestras, brass bands and special programs for parochial and public school organizations.

Laura Sedgwick Collins, field director for Manhattan and the Bronx, and Florence M. Jewell, field director for Brooklyn, are assisting the district chairmen in every way possible.

### New Artists Appear on Capitol Program

Several elaborate musical features new to motion picture audiences distinguished the program arranged by S. L. Rothafel at the Capitol Theater last week. One of these was the first stage appearance of the Russian String Quintet of the Russian Eagle, whose members include Alexander Bunchuk, 'cellist; Leonid Bolet, violinist, and Vladimir Brenner, pianist. A colorful number called "A Bit of Transplanted Russia" was played by them with characteristic songs and dances of Russia. Another interesting debut was made by the MacQuarrie Harp Ensemble under Marie MacQuarrie. Seven girl harpists compose this organization. The ballet presentation for the week was Schubert's "Marche Militaire," done by Doris Niles, Lina Bolis, Nora Puntin, Millicent Bishop, Elma Bayer, Muriel Malone and Ruth Flynn. The orchestra under David Mendoza played the "Semiramide" Overture of Rossini.

### Cortot Fulfills Many Engagements

Alfred Cortot, pianist, arrived in America on Jan. 19 and appeared in eight performances before Feb. 1. He will be heard in Montreal on Feb. 3 and 4, in Rochester on Feb. 5, in Sharon, Pa., on Feb. 9; Athens, Ohio, on Feb. 10; Peoria, Ill., on Feb. 12, and in St. Louis on Feb. 13.

### Tollefsen Trio Plays at Hunter College

The Tollefsen Trio has been engaged to give a series of three chamber music concerts in the college auditorium at Hunter College, the first of which was scheduled to be given on Wednesday evening, Jan. 28, when the program included the Schubert Trio in E Flat, Op. 100, movements from the Arensky Trio and

the "Fairy Tale Waltzes" by Edward Schütt. The trio played in the Brooklyn Academy on Jan. 25 and has recently completed arrangements for a coast-to-coast tour which will take up from six to eight weeks.

### HONOR LAWRENCE TIBBETT

#### Prominent Musicians Greet Baritone at La Forge-Berumen Reception

Frank La Forge and Ernesto Berumen gave a reception in honor of Mr. and Mrs. Lawrence Tibbett at their studios on the afternoon of Jan. 18. Some 300 guests were present to greet the young Metropolitan baritone, among whom were Mrs. Paul D. Cravath, Mae Brower, Harriet Brower, Katherine Bacon, Gena Branscombe, Zelina Bartholomew, Albert Morris Bagby, Yvonne de Treville, Mr. and Mrs. Paolo Gallico, Mr. and Mrs. Theo. Karle, Pierre V. R. Key, Mr. and Mrs. Wasili Leps, Mrs. Charles Lathrop, Dr. and Mrs. G. P. MacNichol, Laura MacNichol, Mr. and Mrs. Frank Patterson, John Palmer, Dr. and Mrs. Clarence Rice, Max Smith, Mr. and Mrs. Winthrop P. Tryon, Mrs. E. J. de Coppet, Juliet de Coppet, Mr. and Mrs. Joseph Lhevinne, Mrs. Phillip Lewisohn, Mrs. Ethelbert Nevin, Ethyl Hayden, Marie Gabrielle Leschetizky, Mr. and Mrs. Thomas Bloodgood Peck, Henriette Weber, Father W. J. Finn, John Luther Long, Winifred T. Barr, Florence Easton, Francis MacLennan, Ernest Urchs, the Misses Thursby, Carolyn Beebe, Mr. and Mrs. Sergei Klibansky and Kendall Mussey.

The musical program was given by Mary Frances Wood, pianist, and Valeriano Gil, tenor, accompanied by Alice Vaiden Williams.

### Olcott Vail to Play in Carnegie Hall

Olcott Vail, who was recently announced as one of the eleven violinists to receive scholarships from the Juilliard Foundation, will give his initial New York recital in Carnegie Hall about the middle of February. Mr. Vail has already appeared with success in a series of recitals in various cities and has also received the commendation of Leopold Auer on his ability as a violinist. Mr. Vail is studying at the Juilliard Foundation under Georges Enesco. He has lately gone under the management of the Standard Booking Company.

### William Henry Cloudman Weds

William Henry Cloudman, who is connected with the M. H. Hanson managerial firm, was married recently to Bertha Guernsey Hayes of New York. The service was read by the Rev. Malcolm J. MacLeod of the St. Nicholas Collegiate at the home of the bride's mother on West Forty-seventh Street.

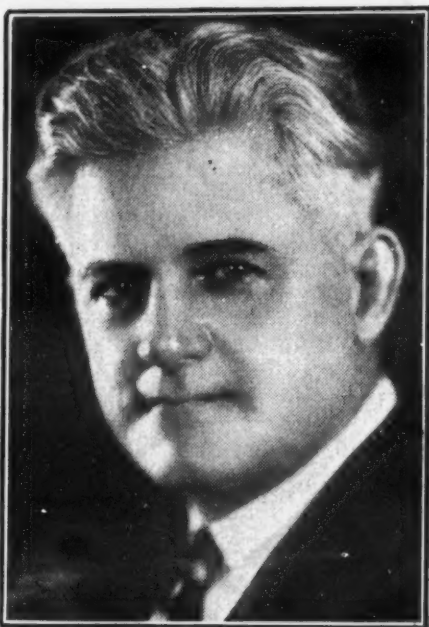
## Louise Hunter to Vary Operatic Activities with Appearances in Concert



© Mishkin

Louise Hunter, Soprano of the Metropolitan

Louise Hunter, American soprano, whose two years as a member of the Metropolitan Opera Company have brought her many friends, will be heard shortly in a series of recitals and concerts, which are being arranged by her personal representative, Bennett Chapelle, so as not to interfere with duties at the opera house. Although Miss Hunter has been heard with unusual success in concert on many occasions, most of her experience in the musical world has been gained in opera. Born in Middletown, Ohio, Miss Hunter in two years bridged the gap from a carefree high school girl to a valued member of the Metropolitan. In her first season as a member of this institution she was given several minor rôles and also was heard as *Musetta*, in which rôle she was declared the best interpreter of recent years. Accompanying the troupe on its visit to Atlanta and Cleveland, she was heard in several operas with marked success. During the summer Miss Hunter became a member of the De Feo Opera Company in order to gain experience in leading rôles which was not afforded at the Metropolitan, and proved the caliber of her gifts in "Manon," "Marta," "Hansel and Gretel" and "Romeo and Juliet." She has a repertoire of important rôles in some twenty operas in French, German and Italian, and has also prepared several programs of interesting songs.



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Charles M. Courboin will make a Southern tour from the latter part of February to the middle of March, and a Middle Western tour from the middle of March to early April.

Remaining dates booking rapidly. For terms and open dates, write or telegraph at once to:

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## MASTER INSTITUTE OPENS NEW CORONA MUNDI HALL

## School of United Arts Presents Faculty Members in Program Inaugurating Intimate Auditorium

In inauguration of its new hall, the Corona Mundi Hall, which has just been completed, the Master Institute of United Arts presented members of its faculty in a recital on the evening of Jan. 23. The program was given by Ilonka Scheer, dancer; Max Dittler, pianist; Karl Kraeuter, violinist; Percy Such, cellist, and Edward Young, pianist, and sustained throughout an unusually high standard of art, calling forth much enthusiasm from the large audience which filled the hall to capacity. Miss Scheer, in three groups to music of Brahms, Chopin, Weber and Schwanenka, revealed herself a dancer of exquisite grace and versatility, whether in her ballet numbers or her character dances.

The instrumental part of the program was opened by Mr. Such, cellist, whose quality of musicianship was shown in a noble conception of the Bach Suite in G, unaccompanied. A piano group by Mr. Dittler, ranging from the Schubert-Godowsky Minuet, the Liszt Concert Etude in F Minor to the Wagner-Liszt "Liebestod," was noteworthy for lyric beauty and emotional force and feeling. A brilliant technic, lucidity and beauty of tone made the playing of Mr. Kraeuter another high light of the evening.

## GIVE BENEFIT OPERAS

## Wheatcroft Opera Guild Appears in Two Works for Knickerbocker Hospital

For the benefit of the Knickerbocker Hospital a benefit performance of Puccini's "Suor Angelica" and Humperdinck's "Hänsel und Gretel" was given in the theater of the Heckscher Foundation by the Wheatcroft Opera Guild, on the evening of Jan. 24.

In selecting a work such as "Suor Angelica," the directors of the Guild set themselves a task, and it must be said that the young singers taking part acquitted themselves with high credit. The accompaniment of piano and organ hardly made up for the absence of orchestra but it threw the voices more into relief. Dramatically the performance was very good indeed, showing the guiding hand of Armando Agnini of the Metropolitan.

The parts in "Suor Angelica" are so fragmentary that with the exception of the title-role and that of the Princess, it is impossible to say who was who. Mary Lotthrop, as *Suor Angelica*, gave a sincere and moving performance, and one that had moments in which it was superior to that of either of the famous operatic stars who have been heard in the rôle in New York. If Miss Lotthrop's vocal abilities were equal to her dramatic ones there would be no end to her possibilities. As it was, she sang very agreeably. Margaret Solley, as the Princess, was somewhat stagey in her characterization and her voice, apparently a fine one naturally, suffered from bad production. As the *Witch*, in the second work, she was far better. The remaining rôles in "Suor Angelica" were assumed by Jane Eller, Katherine Kimmel, Vanette Van Sweringen, Gladys Basham, Nancy Bartlett, Mildred Pearson, Sally and Rose Kearney.

"Hänsel und Gretel" was liberal'y cut, apparently because the Guild did not have a baritone for the part of Peter. Jane Eller, as *Hänsel*, and Mildred Pearson, as *Gretel*, were excellent both vocally and histrionically. The remaining rôles were capably filled by Marjorie Shmead, Vanette Van Sweringen and Sally Litz. In both operas the diction of the entire casts was amazingly clear. The productions were under the musical direction of Ora McCord Wheatcroft. Frank Scherer was at the organ.

J. A. H.

## New Men and New Music Feature of League of Composers' Review

The rôle that Manuel de Falla has played in re-establishing an authentic Spanish music is developed by Leigh Henry in the leading article of the latest issue of the League of Composers' Review which has just made its appearance. William J. Henderson contributes a discussion of the enslavement to the cliché that old forms must be abandoned to achieve truly modern musical expression. The significance of the European productions of Schönberg's operas "Erwartung" and "Die Glückliche Hand" is given appreciative consideration by Paul

"Alabama" by Spalding and Kreisler's "Tambourin Chinois" provided vehicles for his fine artistry. The Phantasie in E Minor for Piano, Violin and Cello, was played by Mr. Kraeuter, Mr. Such and Mr. Young, with understanding, fine relation of harmony and melodic fluency. Ida Deck was at the piano for Mr. Kraeuter and Theresa Ferrentino provided accompaniments for Miss Sheer.

Following the concert a reception was held and the Roerich Museum and collections of Corona Mundi, International Art Center, were opened for view. The new Corona Mundi Hall has been built to answer the need for a center for intimate lectures and concerts on the upper West Side. It is beautifully decorated in gray, hung with Tibetan banners and paintings. Its capacity is about 250 persons.

The hall will be the center of the experimental theater of the Master Institute, to be opened in March under the direction of Ivan Lazaref of the Moscow Art Theater. This department of the Experimental Theater will include the formation of a training repertory company, which will give periodic performances of the works of the dramatic writers of various nations. A series of concerts of chamber music and instrumental numbers are also to be given in the hall by the members of the Master Institute faculty, and it will also be the center for the lectures of several art and literary organizations.

Stefan, and Roland Manuel, a young French composer and critic, writes of Ravel, considering him especially in the perspective of the last ten years' development of the modern French school.

## Clarence Gustlin Gives Lecture-Recital on American Operas

Under the auspices of the American Music Department of the National Federation of Music Clubs, Clarence Gustlin, pianist, gave a lecture-recital on De Leone's "Alglala" and Frank Patterson's "The Echo" in Chickering Hall on the evening of Jan. 14. Mr. Gustlin made an address in behalf of American music being made by the Federation. Following this, he outlined the stories of both operas and then played excerpts from them, exhibiting not only excellent technical equipment as a pianist, but a gift of story-telling which made his delineation of the plots extremely vivid. The De Leone work had its première in Akron, Ohio, May 25, 1924, with Mabel Garrison, Edward Johnson and Cecil Fanning, the author of the libretto, in the main rôles. The première of "The Echo" is scheduled to take place in Portland, Ore., June 9, 1925, as a feature of the biennial convention of the National Federation of Music Clubs. D. H. S.

## Germaine Schnitzer Gives Luncheon for Furtwängler

A luncheon at Voisin's, in honor of Mr. and Mrs. Wilhelm Furtwängler, guest conductor of the New York Philharmonic, was given by Germaine Schnitzer, pianist, on Jan. 20. Mme. Schnitzer, a vision in pink and black, made a complimentary toast to the guest of honor, after which an excellent *déjeuner intime* was served. Guests included Adolph Lewisohn, Max D. Steuer, Mrs. J. F. D. Lanier, Moriz Rosenthal, Alfred Human, Pierre V. R. Key, Pitts Sanborn, Frank Warren, Bertha Neuer, R. Mance, C. E. Gilpen, Robert A. Simon, Mrs. Edmund Wise, Mrs. J. Jais, Mrs. Sada Cowen, Eric Simon, Maurice Halpern and Bruce Simonds.

## Dudley Buck Pupils Sing in Wurlitzer Auditorium

Dudley Buck presented several advanced students in an hour of music at the Wurlitzer Auditorium on Jan. 20. The program included works by Sullivan, Flegier, Cadman, Donizetti, Purcell, Godard, Haydn, Mana Zucca, Strauss and others, and was given by William Guggolz, Adelaide de Loca, Elbridge Sanchez, Lucy LaForge, Alma Milstead, Ella Good and Leslie Arnold. Elsie T. Cowen was at the piano.

## Hindu Composer Plays Native Music

Mr. and Mrs. Theodore Spiering gave a reception to Kali Prosad Sarkar, Hindu composer of Calcutta, at their home, on Sunday afternoon, Jan. 25. Dr. Sarkar gave two of his own compositions, the first of which was an evening chant, entitled "Iman," played on an esrag, an instrument which dates back 2000 years. The second piece was called "Khambj,"

and was a programmatic attempt to picture a worried wife, who has been deserted by her husband. This was played upon a tambor, a weird string instrument, which gave a primitive flavor to the odd scale of the Hindu melody, with its irregular rhythm and repeating refrain. Among the guests were Kurt Schindler, Carlos Salzedo, Charles Cahier, Herman Epstein, John von Broekhoven, Arthur Hartmann, Max Smith, Alma Beck, Frances Burke, Edwin Grasse, Max Bendix, Paulo Gruppe and Alberto Jonas.

H. M. M.

## BROOKLYN HEARS SINGERS

## Anna Case Gives Recital and Woodman Choral Club Sings

Anna Case, soprano, gave a benefit recital in the Opera House of the Brooklyn Academy for St. Marks' Methodist Episcopal Church Parish House Fund on the evening of Jan. 23. Miss Case was heard to good advantage in a program that ranged from old Italian writers to composers of the present time. An attractive French group was especially well sung. The singer made a favorable impression, not only through her artistic singing but on account of her ingratiating stage presence as well. Edouard Gendron provided sympathetic accompaniments.

The Woodman Choral Club gave its first concert of the season in the Brooklyn Academy on Friday evening, Jan. 23. A large audience enjoyed a fine program under the capable leadership of R. Huntington Woodman, conductor. A group of Swedish folk-songs, arranged by Louis Victor Saar, was well sung by the club. Norma Drury, pianist, assisted, playing numbers by Bach, Scriabin, Rachmaninoff and Friedman-Gartner. Marie Simpson, soprano, was heard in numbers by Spross, Sanderson, del Riego and Woodman.

ARTHUR F. ALLIE.

## Van Hoogstraten in Final Appearance as Mengelberg Begins Season

Willem Van Hoogstraten makes his final New York appearance of the season in Carnegie Hall on Saturday evening, Jan. 31, the program including Tchaikovsky's "Francesca da Rimini," Schumann's piano concerto, with Myra Hess as soloist, and Brahms' Fourth Symphony. The same program will be repeated on the following afternoon at the Brooklyn Academy of Music, Mr. Van Hoogstraten conducting. Willem Mengelberg will make his first appearance of the season on Wednesday evening, Feb. 4, at the sixth Philharmonic Students' Concert in Carnegie Hall. He will conduct on Feb. 5 and 6 in Carnegie Hall, with Igor Stravinsky as soloist, in the first New York performance of Stravinsky's piano concerto.

## Roderick White Announces Recital

At the conclusion of his Midwestern tour, which will take him as far north as Houghton, Mich., Roderick White will give a recital in Town Hall on the evening of Feb. 5, presenting a program which will include works by Mozart, Glazounoff and Wieniawski and Norwegian, German, Hungarian, Spanish and French folk-songs. He will be accompanied by Samuel Chotzinoff.

## Maria Carreras Lists Novelties For Aeolian Hall Recital

Maria Carreras, pianist, will give a New York recital in Aeolian Hall on Feb. 5, when she will play some old Italian and Sicilian dances and arias by composers of the sixteenth century transcribed for the piano by Ottorino Respighi. This will be their first hearing in New York.

## Ruth Deyo and Rafaelo Diaz in Recital

Ruth Deyo, pianist, and Rafaelo Diaz, tenor of the Metropolitan, were heard in recital in Miss Deyo's studio on the evening of Jan. 25. Mr. Diaz was heard in groups of songs by Handel, Alvarez, Duparc, Strauss, Franz, Bantock and Miss Deyo. Miss Deyo played pieces by Schumann, Chopin, Rameau, Ravel, Palmgren, Debussy and Wagner.

## Mme. Charles Cahier to Appear in Four San Francisco Concerts

Mme. Charles Cahier, contralto, has been engaged for a series of four concerts in San Francisco in April under the direction of Alfred Hertz, conductor of the San Francisco Symphony. She will be heard in performances of works by Brahms, Mahler, Verdi and Schumann.

## HEAR WELSH SINGER

## Thuel Burnham Introduces Mme. Evans-Williams in Studio Musicale

Thuel Burnham, pianist and pedagogue, gave a reception in his studio on the evening of Jan. 18 to introduce Mme. Evans-Williams, Welsh soprano, who presented a program ranging from oratorio and opera arias to simple folk-melodies. In a voice of rare beauty she gave an aria from Handel's "Elijah" and Mozart excerpts, and followed these with inimitable interpretations of some Welsh folk-melodies, which, with an aria by Puccini and Thomas' "Le Baiser," concluded Mme. Evans-Williams' portion of the program.

Between her songs two of Mr. Burnham's pupils, gave piano solos. Henry Cohen and Russell Wragg exhibited unusual technic in their interpretations of works by Chopin and MacDowell. Mrs. John R. MacArthur, also a pupil of Mr. Burnham, accompanied Lucien Schmitt, cellist, in the Godard Sonata.

Among the guests were Mrs. John Ames Mitchell, Mrs. Schieffelin Coleman, Mrs. William Archer Purrrington, Mrs. J. E. Zalles, Anna Nevins, Ethyl Hayden, Carolyn Beebe, Helen Beebe, Mr. and Mrs. Henry Drouet, Mrs. J. Milbrun, Ellen Learned, Mrs. Walter Cook, Mary Stowe, Louise Hackney, Mary Frances Evens, Dr. Edlin, Arthur Shattuck, Mark Markoff, John Majeski and Mathilda Harding.

H. M. M.

## PREP SINGERS TO COMPETE

## Nine Glee Clubs Listed for Annual Contest in Town Hall

The third annual inter-preparatory glee club contest will be held in the Town Hall on Feb. 7. Glee clubs, representing the Deerfield Academy of Deerfield, Mass., and Riverdale Country School of Riverdale, N. Y., have been added to the list of competitors for this season. The total of nine clubs which have entered this competition include glee clubs from the following: Choate School, Deerfield Academy, Hotchkiss School, Kent School, Loomis Institute, Peddie School, Riverdale Country School, Taft School and Worcester Academy. The "Suabian Folk Song" by Brahms has been selected as the prize song this year.

The University Glee Club of New York, which sponsors the Intercollegiate Musical Council, Albert F. Pickernell, president, will sing a group of songs and join at the end with the boys in the singing of the "Prayer of Thanksgiving" by Kremser.

## PASSED AWAY

## José Van der Berg

José Van der Berg, violinist, who was a popular concert artist both in this country and in Europe a generation ago, died last week in New York. Mr. Van der Berg was born in Holland sixty-five years ago and came to this country in 1885. He was a member for five years of the orchestra of the Metropolitan Opera House. His wife, the late Lottie Collins, created a sensation in vaudeville with "Ta-ra-ra Boom de-Ay!" in the early 'nineties. A daughter, José Collins, is a popular stage favorite in London at the present time.

## Thomas Egan

LOS ANGELES, CAL., Jan. 24.—Thomas Egan, operatic and concert tenor, died here on Jan. 22. Mr. Egan was a native of Ireland and at one time sang in opera in Europe under the name of Tommaso Egani. He came to this country about fifteen years ago. He was heard in concert in aid of war charities in various parts of the country during the world war and more recently was the director of an organization known as the Irish Music Foundation, which outlined a plan for giving Irish opera in this country.

## Caroline Girard

PARIS, Jan. 10.—Caroline Girard, a popular member of the Opéra Comique during the middle part of the last century, died here recently in her ninety-fifth year. Mme. Girard created the leading rôles in a number of operas previous to the Franco-Prussian war.



# The Muses Take a Night Off at Anniversary Party



Photo by Empire Flashlight Co.

## MUSICIANS HONOR VETERAN WRITER

Personalities of the Musical World Who Joined Mr. and Mrs. Richard Hageman in Celebrating the Seventy-Eighth Birthday of Mary Flint. The Host, Honor Guest and Hostess Are Seated in the Second Row, Beginning Fifth from the Left

ONE of the most delightful combinations of a serious and humorous party of the winter was given by Mr. and Mrs. Richard Hageman in their residence studio on the evening of Jan. 18 in honor of the seventy-eighth birthday of Mary Flint, author and music critic. Artists, critics and other representatives of the music world assembled to congratulate this familiar figure of the concert halls and opera corridors.

The serious portion of the party was devoted to four musical numbers, introduced by Andres de Seguro, master of ceremonies. Karl Schlegel opened the program with "My Prayer," after which Marie Sundelius, accompanied by her husband, gave two Swedish songs and a birthday song in honor of Mrs. Flint. Adamo Didur followed with two Russian songs, and the quintette from "Die Meistersinger" was given by Florence Easton, Kathleen Howard, Rafaelo Diaz, Karl Schlegel and George Meader. Mrs. Flint and her many friends were highly appreciative of the fine program, but after this high point had been reached nothing more in the way of refined music could be added without suffering an anti-climax.

So the tables were literally turned and the fun began with a burlesque, a musical deluge. The first number was entitled "Vampa," which required six hands on the piano, by Bernard Wagenaar, Dorsey Whittington and Edwin Hughes. Poly-harmony wrought havoc with the keyboard, and in spite of the fact that the sonata was entirely impromptu in its improvisation each artist managed to keep in a different key. There was a perpetual motion sustained by two of the performers while a third rested, testing the piano strings to be sure they were out of tune.

Contrasts in height have always been mirth provoking, but Mutt and Jeff, Siegfried and Mime or Jack and the

Giant could not begin to compare with William Gustafson and George Meader in their duet of the "Baby and the Doll." Mr. Gustafson, as the baby, wore a long white dress and tried his best to look not more than two years old. His worried, almost frantic attempts to conceal his years tended rather to give the appearance of *Lady Macbeth* on the point of murder. In his arms was George Meader, a delicate little doll in frills and furbelows, lisping its song in a charming high falsetto.

Mario Chamlee could not stay in the background. Was it a song? No! Mr. Chamlee had been suffering too long with a suppressed desire to tell his two jokes. So snakes and cowboys took their turn, and amid roars of laughter the program went on.

The master of ceremonies then introduced an orchestra of "400," all members of the "Modern International Improvisers' League," including the famous musician, Bill Guard, whose prowess on the tin whistle is indisputable. The first number was a Symphonic Nightmare in three movements, Up, Down and Out. "Hyper-prunes," the latest composition of Bareschoneravinski, scored for fish-horns, shoe-horns, cowbells and other implements designed by Hammacher & Schlemmer, was one of the bright spots of the evening. Soloists included F. D. Perkins, who revealed his herculean strength at the piano; Wilhelm von Guard, tin whistler, and Max Smith, who wielded a wicked cello. The orchestra, conducted by Dorsey Whittington, also included Henry Hadley, Gustav Saenger, Bernard Wagenaar, Edwin Hughes and Pierre Henrotte.

Before the buffet supper was served, Mrs. Hageman gave an eloquent little speech about her friendship with Mrs. Flint, whom she met some time ago in Chicago. Guests of the evening included:

Mr. and Mrs. H. H. Curran, Artur Bodanzky, Florence Easton, Frances MacLennan, Jeanne Gordon, Antonio Scotti, Frances Peralta, William Guard, Kathleen Howard, Marie Sundelius, Mr. Sundelius, Dr. and Mrs. Eugene A. Noble, D. W. Phelps, Andres de Seguro, Mr. and Mrs. Henry Hadley, Mr.

and Mrs. Lawrence Gilman, Mr. and Mrs. Fritz Kreisler, Marion Telva, Mr. and Mrs. Hartwell, Mr. and Mrs. Max Smith, Mr. and Mrs. George Barrere, Adamo Didur, Dr. H. C. Brown, Leonard Lieblich, Rafaelo Diaz, Mr. and Mrs. Cushing, Mr. and Mrs. Olin Downes, Rose Coghlan and Mr. and Mrs. Fraser Gange.

Mrs. Felix Salmond, Archer Gibson, Mr. and Mrs. Gustav Saenger, Mr. and Mrs. Karl Schlegel, Francis D. Perkins, Mrs. Perkins and Miss Perkins, Thelma Given, Mr. and Mrs. Edwin Hughes, Mr. and Mrs. George Meader, Paul Morris, Frances Morris, Mr. and Mrs. Fitzhugh Haensel, Mr. and Mrs. Bernard Wagenaar, W. B. Kahn, E. Decker, Mr. and Mrs. Albert Payson Terhune, Mrs. Francis Macmillan, Mr. and Mrs. Clinton Colver, W. B. Chase, Jessie Chase, Mr. and Mrs. Charles Strauss, W. E. Koons, Florence Gay, Ona B. Talbot, Florence Garing and Dr. and Mrs. I. Vorhees.

Mr. and Mrs. Edwin Franko Goldman, Maurice B. Swaab, Mr. and Mrs. Walter Berbecker, Charles King, Miss E. Calbreath, Mr. and Mrs. F. S. Dellenbaugh, Sara Dunn, Sarah Frank, Mr. and Mrs. Dorsey Whittington, Mr. and Mrs. Lorton Francis, Rubin Goldmark, Harry Osgood, Mr. and Mrs. Robert Simon, Paul Stewart, Mr. and Mrs. Paul Gould, M. C. Haviland, Mr. and Mrs. John Keith, Mr. and Mrs. J. A. Jackson, Mr. and Mrs. William Gustafson, Dr. and Mrs. H. Rosenthal, Mrs. Harrison-Irvine, Dr. and Mrs. A. Kraetzer, Mrs. Arthur Chapin, Charles Noble, Miss Seaborn, Joseph Priaulx, Miss Serrys, Mrs. H. Scriven, Mr. and Mrs. Julius Clarence Levi, Mr. and Mrs. Frederick Cody, Grace Cody, Mrs. J. E. Rosseter, Dr. and Mrs. A. Bierhoff, Katherine Balke, Mr. and Mrs. George Bernard, Mr. and Mrs. P. Henrotte and Mr. and Mrs. Arthur Bergh.

## "Texas, Our Texas," Becomes State Song

AUSTIN, Jan. 26.—From 287 manuscripts, 257 submitted by Texas composers and twenty-five by musicians in other States and five foreign countries, the committee appointed by Governor Neff to select a State song recommended that "Texas, Our Texas," by W. J. Marsh of Fort Worth, be accepted. The lyric was written by Gladys Yoakum Wright, also of Fort Worth. According to the terms of the offer, this song will be transmitted to the forthcoming Legislature for its approval, after which the \$1,000 prize offered through the Governor will be awarded Mr. Marsh and Miss Wright. The committee making the award was composed of Dr. W. M. W. Splawn, president of the University of Texas; Cullen F. Thomas, Dallas; Bernice Stevens, San Marcos; W. W. Woodson, Waco; Mrs. J. F. James, Austin; R. L. Porter, Greenville; F. L. Reed, Austin; Adela Bertani, Laredo; A. N. McCallum, Austin; Lenora Huguley, Dallas; Dr. L. V. Lee, Austin; Miss Willie Stephens, Austin; Mrs. Lee Norris, Eagle Pass; Bernard U. Taylor, Fort Worth, and Guy Collett, Austin.

## PROVIDENCE BRAVES BLIZZARD FOR ART

### Snow Storm Does Not Deter Public From Hearing Symphony

By N. Bissell Pettis

PROVIDENCE, R. I., Jan. 24.—A blizzard that filled the streets with snowdrifts did not deter more than 2000 persons from flocking to Infantry Hall for the night the Boston Symphony, with Serge Koussevitzky conducting, played there. And that they felt amply rewarded for their disregard of the elements was proved by the applause which they lavished on every number. Rolfe Hayes, Negro tenor, was the soloist.

Tchaikovsky's Fifth Symphony and Maximilian Steinberg's arrangement of a concerto by Karl Philipp Emanuel Bach were orchestral numbers. Mr. Hayes sang, to the accompaniment of the orchestra, "The Repose of the Holy Family" from "The Flight into Egypt" by Berlioz and a Liszt number with accompaniment arranged for orchestra by Busoni. The symphony fairly thrilled the audience, and waves of applause swept through the great hall at its conclusion. Superb effects of color and contrast were evident throughout the several movements. Mr. Hayes also received an ovation and was recalled times. His wonderful gifts of interpretation were fully revealed. The lovely quality of his voice and his ability to bring out exquisite effects of pianissimo were not lost upon his hearers.

Infantry Hall was also thronged to hear Fritz Kreisler in a superb recital of violin music. Mr. Kreisler, whose special favorite with Providence audiences, came under the management of Albert M. Steinert, and it was evident that his hold on the public had lessened. Enthusiasm was almost unprecedented.

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